

The HIGH SCHOOL THESPIAN

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MAY and JUNE, 1936

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IN THIS ISSUE

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A MAGAZINE DEVOTED TO THE INTERESTS OF HIGH SCHOOL DRAMATICS



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NATIONAL THESPIAN DRAMATIC HONOR SOCIETY
FOR HIGH SCHOOLS

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132. Anniston Senior High School, Anniston, Ala.
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284. Talladega High School, Talladega, Ala.

ARIZONA

105. Yuma Union High School, Yuma, Ariz.
174. Miami High School, Miami, Ariz.
199. Williams High School, Williams, Ariz.

ARKANSAS

19. Morrilton High School, Morrilton, Ark.
51. Batesville High School, Batesville, Ark.
57. Hot Springs High School, Hot Springs, Ark.
149. Paragard High School, Paragard, Ark.
172. Arkadelphia High School, Arkadelphia, Ark.
205. Arkansas Senior High School, Texarkana, Ark.

CALIFORNIA

21. Coalinga High School, Coalinga, Calif.
145. Red Bluff Union High School, Red Bluff, Calif.
148. San Bernardino High School, San Bernardino, Calif.
246. Ferndale Union High School, Ferndale, Calif.
266. Sacramento High School, Sacramento, Calif.
289. San Juan Union High School, Fair Oaks, Calif.

COLORADO

28. Florence High School, Florence, Colo.
48. East High School, Denver, Colo.
60. Boulder Senior High School, Boulder, Colo.
87. Logan County High School, Sterling, Colo.
196. Hayden Union High School, Hayden, Colo.
287. Gunnison High School, Gunnison, Colo.
313. Burlington High School, Burlington, Colo.

CONNECTICUT

15. Roger Ludlowe High School, Fairfield, Conn.
193. Simsbury High School, Simsbury, Conn.
243. Greenwich High School, Greenwich, Conn.
308. Darien High School, Darien, Conn.

FLORIDA

130. Seminole High School, Sanford, Fla.
147. Hillsborough High School, Tampa, Fla.
172. Orlando Senior High School, Orlando, Fla.
321. H. B. Plant High School, Tampa, Fla.

GEORGIA

80. Dublin High School, Dublin, Ga.
231. Calhoun High School, Calhoun, Ga.
320. Vidalia High School, Vidalia, Ga.

IDAHO

52. Emmett High School, Emmett, Idaho.
125. Lewiston Senior High School, Lewiston, Idaho.
111. Burley High School, Burley, Idaho.
153. Malad High School, Malad, Idaho.
194. Camas County Rural High School, Fairfield, Idaho.
252. Wardner-Kellogg High School, Kellogg, Idaho.
256. Twin Falls High School, Twin Falls, Idaho.
296. Rural High School District No. 5, Downey, Idaho.

ILLINOIS

5. United Township High School, East Moline, Ill.
16. Harrisburg Township High School, Harrisburg, Ill.
45. Savanna Township High School, Savanna, Ill.
59. Danville High School, Danville, Ill.
62. Jersey Township High School, Jerseyville, Ill.
66. Normal Community High School, Normal, Ill.
71. East Aurora High School, Aurora, Ill.
74. Mt. Olive Community High School, Mt. Olive, Ill.
94. The York Community High School, Elmhurst, Ill.
106. Champaign High School, Champaign, Ill.
121. Argos Community High School, Argos, Ill.
126. Alton Community Consolidated High School, Alton, Ill.
128. Pontiac Township High School, Pontiac, Ill.
146. Pekin Community High School, Pekin, Ill.
155. Jacksonville High School, Jacksonville, Ill.
161. Urbana High School, Urbana, Ill.
162. Charleston High School, Charleston, Ill.
167. Abington High School, Abington, Ill.
180. Tuscola Community High School, Tuscola, Ill.
184. Bloom Township High School, Chicago Heights, Ill.
185. Austin High School, Chicago, Ill.
219. Pana Township High School, Pana, Ill.
225. Lincoln Community High School, Lincoln, Ill.
233. Glenbard High School, Glen Ellyn, Ill.
236. Cairo High School, Cairo, Ill.
237. Chester High School, Chester, Ill.
241. Warren Township High School, Gurnee, Ill.
244. Prophetstown High School, Prophetstown, Ill.
245. Vandalia High School, Vandalia, Ill.
248. Elmwood Community High School, Elmwood, Ill.
278. Onarga Township High School, Onarga, Ill.
292. Olney Township High School, Olney, Ill.
306. Trinity High School, River Forest, Ill.
309. J. Sterling Morton High School, Cicero, Ill.
316. Highland High School, Highland, Ill.

INDIANA

35. Martinsville High School, Martinsville, Ind.
56. Attica High School, Attica, Ind.
91. Isaac C. Elston Senior High School, Mich. City, Ind.
116. Mount Vernon High School, Mt. Vernon, Ind.
142. Bloomington High School, Bloomington, Ind.
183. Reitz High School, Evansville, Ind.
255. Cannelton High School, Cannelton, Ind.
269. Boonville High School, Boonville, Ind.

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110. New Hampton High School, New Hampton, Iowa.
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192. Keokuk Senior High School, Keokuk, Iowa.
294. Postville High School, Postville, Iowa.

KANSAS

26. Larned High School, Larned, Kan.
47. Newton Senior High School, Newton, Kan.
58. Wichita High School East, Wichita, Kan.

Troupe No.

83. Fredonia High School, Fredonia, Kan.
95. South Haven High School, South Haven, Kan.
133. Parsons High School, Parsons, Kan.
136. Wichita High School North, Wichita, Kan.
157. Liberty Memorial High School, Lawrence, Kan.
208. Topeka High School, Topeka, Kan.
234. Hays High School, Hays, Kan.
299. Hutchinson Sr. High School, Hutchinson, Kan.
314. Clay County Community High School, Clay Center, Kan.
318. Dodge City Senior High School, Dodge City, Kan.

KENTUCKY

138. Russellville High School, Russellville, Ky.
154. Holmes High School, Covington, Ky.
323. Daviess High School, Owensboro, Ky.

LOUISIANA

7. Terrebonne High School, Houma, La.
134. C. E. Byrd High School, Shreveport, La.

MAINE

182. Lubec High School, Lubec, Maine.
273. Garret Shenck, Jr. High School, Millinocket, Me.

MARYLAND

230. Pennsylvania Ave. High School, Cumberland, Md.

MASSACHUSETTS

8. Wilbraham Academy, Wilbraham, Mass.
203. Barnstable High School, Hyannis, Mass.
212. North High School, Worcester, Mass.
254. B. M. C. Durfee High School, Fall River, Mass.

MICHIGAN

33. River Rouge High School, River Rouge, Mich.
49. Grosse Pointe High School, Grosse Pointe, Mich.
50. Roosevelt High School, Wyandotte, Mich.
53. Washington-Gardner High School, Alton, Mich.
70. Traverse City High School, Traverse City, Mich.
73. Manistee High School, Manistee, Mich.
141. Sault Saint Marie H. S., Sault St. Marie, Mich.
215. Stambaugh High School, Stambaugh, Mich.
251. Lakeview High School, Battle Creek, Mich.
263. Roosevelt High School, Coldwater, Mich.

MINNESOTA

93. Stillwater High School, Stillwater, Minn.
165. Eveleth Senior High School, Eveleth, Minn.
178. Two Harbors High School, Two Harbors, Minn.
213. Central High School, Red Wing, Minn.
261. Fairmont High School, Fairmont, Minn.
272. Hibbing High School, Hibbing, Minn.

MISSISSIPPI

113. Elizabeth Dorr High School, Clarksdale, Miss.
265. Greenville High School, Greenville, Miss.

MISSOURI

29. East St. Louis Sr. High School, E. St. Louis, Mo.
91. Richmond High School, Richmond, Mo.
131. Monett High School, Monett, Mo.
191. Webster Groves High School, Webster Groves, Mo.
232. Rosedale Jr. Sr. High School, Kansas City, Mo.
288. Salisbury High School, Salisbury, Mo.
322. Clayton High School, Clayton, Mo.

MONTANA

9. Anaconda High School, Anaconda, Mont.
22. Powell County High School, Deer Lodge, Mont.
63. Missoula County High School, Missoula, Mont.
68. Fergus County High School, Lewiston, Mont.
175. Gallatin County High School, Bozeman, Mont.
176. Butte High School, Butte, Mont.
195. Chouteau County High School, Ft. Benton, Mont.
229. Great Falls High School, Great Falls, Mont.
282. Hardin High School, Hardin, Mont.

NEBRASKA

17. Aurora High School, Aurora, Neb.
112. Norfolk Senior High School, Norfolk, Neb.
117. Scottsbluff High School, Scottsbluff, Neb.
164. Dunbar High School, Dunbar, Neb.
170. Omaha Central High School, Omaha, Neb.
285. Auburn High School, Auburn, Neb.

NEW HAMPSHIRE

123. Laconia High School, Laconia, N. H.
155. Berlin High School, Berlin, N. H.
311. Lancaster High School, Lancaster, N. H.

NEW JERSEY

10. Belleville High School, Belleville, N. J.
127. Salem High School, Salem, N. J.
166. Morristown High School, Morristown, N. J.
204. Lincoln High School, Jersey City, N. J.
209. Hillside High School, Hillside, N. J.
281. Trenton Central High School, Trenton, N. J.

NEW YORK

31. Ithaca High School, Ithaca, N. Y.
32. Peekskill High School, Peekskill, N. Y.
36. Wellsville High School, Wellsville, N. Y.
38. Geneva High School, Geneva, N. Y.
41. Glen Cove High School, Glen Cove, N. Y.
46. Canastota High School, Canastota, N. Y.
54. Eastwood High School, Syracuse, N. Y.
62. Norwich High School, Norwich, N. Y.
92. Hornell High School, Hornell, N. Y.
97. Herkimer High School, Herkimer, N. Y.
98. Fayetteville High School, Fayetteville, N. Y.
108. Kenmore Senior High School, Kenmore, N. Y.
114. Mount Vernon High School, Mt. Vernon, N. Y.
138. Oswego High School, Oswego, N. Y.
201. Great Neck High School, Great Neck, N. Y.
222. Rye High School, Rye, N. Y.
223. East Hampton High School, East Hampton, N. Y.
235. Ellenville High School, Ellenville, N. Y.
238. Goshen High School, Goshen, N. Y.
259. Canton High School, Canton, N. Y.
276. Mineola High School, Mineola, N. Y.
280. Baldwin High School, Baldwin, N. Y.
290. Edison Technical High School, Mt. Vernon, N. Y.

NORTH CAROLINA

24. Morganton High School, Morganton, N. C.
39. Albemarle High School, Albemarle, N. C.
124. Spencer High School, Concord, N. C.
315. Rocky Mount High School, Rocky Mount, N. C.

Troupe No.

1. Circleville High School, Circleville, Ohio.
18. York Centralized High School, Bellevue, Ohio.
25. Rush Creek Memorial High School, Bremen, Ohio.
100. Bellefontaine High School, Bellefontaine, Ohio.
158. Chillicothe High School, Chillicothe, Ohio.
163. Harbor High School, Ashtabula, Ohio.
169. Bluffton-Richland High School, Bluffton, Ohio.
173. Central High School, Bellevue, Ohio.
179. West High School, Ashtabula, Ohio.
188. Fairview High School, Dayton, Ohio.
220. Willoughby Union High School, Willoughby, Ohio.
224. Ravenna High School, Ravenna, Ohio.
268. Lancaster High School, Lancaster, Ohio.
270. Woodward High School, Toledo, Ohio.
271. De Villars High School, Toledo, Ohio.
286. Western Hills High School, Cincinnati, Ohio.
310. McKinley High School, Canton, Ohio.
317. South High School, Lima, Ohio.

OKLAHOMA

90. Elk City High School, Elk City, Okla.
262. Picher High School, Picher, Okla.
277. Drumright High School, Drumright, Okla.

OREGON

75. Union High School, Dist. No. 5, Milwaukie, Ore.

PANAMA CANAL ZONE

217. Cristobal High School, Cristobal, Canal Zone.

PENNSYLVANIA

14. New Kensington High School, N. Kensington, Pa.
89. Dormont High School, S. H. B., Pittsburgh, Pa.
115. Holidayburg High School, Holidayburg, Pa.
125. Sewickley High School, Sewickley, Pa.
139. Bridgeport High School, Bridgeport, Pa.
140. Abington High School, Philadelphia, Pa.
187. Brownsville Sr. H. School, Brownsville, Pa.
190. Pottsville High School, Pottsville, Pa.
206. Easton High School, Easton, Pa.
214. Carlisle High School, Carlisle, Pa.
227. Jenkintown High School, Jenkintown, Pa.
247. Wilson High School, Easton, Pa.
257. Hazlet High School, Hazlet, Pa.
291. Du Bois High School, Du Bois, Pa.
304. Jeannette High School, Jeannette, Pa.
307. Eddystone High School, Eddystone, Pa.
319. Levittown Senior High School, Levittown, Pa.

SOUTH DAKOTA

242. Edgemont High School, Edgemont, S. Dak.
302. Central High School, Madison, S. Dak.

TENNESSEE

29. Bradley High School, Cleveland, Tenn.
78. Shelbyville High School, Shelbyville, Tenn.
82. Etowah High School, Etowah, Tenn.
198. Grove High School, Paris, Tenn.
249. L. C. Humes High School, Memphis, Tenn.
283. Knoxville High School, Knoxville, Tenn.

TEXAS

64. Belton High School, Belton, Tex.
79. Port Arthur Senior High School, Port Arthur, Tex.
85. Mission Senior High School, Mission, Tex.
120. Austin Senior High School, Austin, Tex.
156. Oak Cliff High School, Dallas, Tex.
187. Edinburg High School, Edinburg, Tex.
211. Jacksonville High School, Jacksonville, Tex.
216. Sunset High School, Dallas, Tex.
218. Panhandle High School, Panhandle, Tex.
238. North Side High School, Fort Worth, Tex.
231. Milby High School, Houston, Tex.
240. Lubbock High School, Lubbock, Texas.
301. Rio Grande High School, Rio Grande, Tex.

UTAH

61. Spanish Fork High School, Spanish Fork, Utah.

VERMONT

107. Newport High School, Newport, Vt.

VIRGINIA

131. Front News High School, Newport News, Va.
300. Hampton High School, Hampton, Va.
303. Culpeper High School, Culpeper, Va.

WASHINGTON

130. Stadium High School, Tacoma, Wash.
207. Union High School, Mount Vernon, Wash.
250. Central Valley High School, Greenacres, Wash.
267. Cheney Valley High School, Cheney, Wash.
285. West Valley High School, Millwood, Wash.

WEST VIRGINIA

1. Fairmont High School, Fairmont, W. Va.
3. East Fairmont High School, Fairmont, W. Va.
6. Weir High School, Weirton, W. Va.
13. Pennsboro High School, Pennsboro, W. Va.
19. Flemington High School, Flemington, W. Va.
23. Williamson High School, Williamson, W. Va.
27. Morgantown High School, Morgantown, W. Va.
30. Big Sandy District High School, Clendenin, W. Va.
34. Fairview High School, Fairview, W. Va.
37. Traidelfordia District High School, Wheeling, W. Va.
40. Cameron High School, Cameron, W. Va.
43. Hundred High School, Hundred, W. Va.
55. Beaver High School, Bluefield, W. Va.
72. Alderson High School, Alderson, W. Va.
84. Princeton High School, Princeton, W. Va.
86. Sistersville High School, Sistersville, W. Va.
87. Point Pleasant High School, Point Pleasant, W. Va.
96. South Charleston High School, S. Charleston, W. Va.
99. Weston High School, Weston, W. Va.
101. St. Marys High School, St. Marys, W. Va.
137. Bramwell High School, Bramwell, W. Va.
168. Logan Senior High School, Logan, W. Va.
171. Grafton High School, Grafton, W. Va.
181. Roosevelt-Wilson High School, Clarksburg, W. Va.
189. Magnolia District High School, Matewan, W. Va.
197. Mullens High School, Mullens, W. Va.
204. Welch High School, Charleston, W. Va.
204. Welch High School, Welch, W. Va.
206. Elkhorn High School, Switchback, W. Va.
226. Washington-Irving High School, Clarksburg, W. Va.
239. Wayne County High School, Wayne, W. Va.
253. Ravenswood High School, Ravenswood, W. Va.
260. Big Creek High School, War, W. Va.
275. Victory High School, Clarksburg, W. Va.
287. Spencer High School, Spencer, W. Va.
293. Gauley Bridge High School, Gauley Bridge, W. Va.
295. Huntington High School, Huntington, W. Va.
297. Dunbar High School, Dunbar, W. Va.
298. Greentree High School, Ronover, W. Va.
312. Ripley High School, Ripley, W. Va.

WISCONSIN

103. Neenah Senior High School, Neenah, Wis.
119. Washington High School, New London, Wis.
144. Senior High School, Chippewa Falls, Wis.
264. Milwaukee County Day School, Milwaukee, Wis.
274. Tomah High School, Tomah, Wis.

WYOMING

1. Natrona County High School, Casper, Wyo.

For Complete Details Write ERNEST BAVELY, NAT'L SEC'Y-TREAS., THE NATIONAL THESPIANS, CAMPUS STATION, CINCINNATI, OHIO

OFFICIAL PUBLICATION
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The *High School Thespian* is a national publication which aims to record and interpret in an impartial manner the most important and interesting events in the field of high school dramatics. Critical or editorial opinions expressed in these pages are those of the authors, and *The High School Thespian* assumes no responsibility.

The *High School Thespian* will welcome at any time articles, news items, pictures, or any other material of interest in the field of high school dramatics. Manuscripts and photographs submitted for publication must be accompanied by stamped, self-addressed envelope. Not responsible for unsolicited materials.

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MAY—JUNE, 1936

THE HIGH SCHOOL THESPIAN

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BROADWAY AT A GLANCE

by
Margaret
Wentworth

IF a historical play is good in the first place, it stays fresh long after an "up-to-date" one is as outmoded as last year's fashions.

St. Joan

St. Joan is, to me, Shaw's finest play because of its deep feeling. My memory of the Theatre Guild's production of it was so clear that I was amazed to find it was a dozen years ago. Winifred Lenihan, who played it then, gave a fine performance, especially in the earlier scenes as the happy, hearty peasant girl; Katharine Cornell excels her when the shadows close in and she must walk by faith, not sight, to the pyre of sacrifice.

The cast glitters with such names as Arthur Byron's, the Chief Inquisitor; Brian Aherne's, who makes a dazzling Earl of Warwick; Maurice Evans, who played Romeo earlier in the season, shows his versatility in the role of the contemptible Dauphin. There is Guthrie McClintic's direction and there are Jo Mielziner's scenes; the much-discussed epilogue detracts very little, if at all, from the impact of the play. Without the epilogue we should not have that unforgettable picture of the Maid, haloed in light, at the final curtain.

Miss Cornell expects to tour in the play and Thespians who can possibly see it should not fail to do so.

Murder in the Cathedral

Murder in the Cathedral, the first Federal Theatre Project play to win an outstanding success, makes an interesting contrast in theme with *St. Joan*. Thomas a Becket is not concerned with the fact of his martyrdom; he is only anxious that it be pure from all self-seeking motives. While the play is well done, T. E. Eliot's closely-knit, intellectual verse is hard to follow and it is all the more interesting to see the crowds it draws.

Idiot's Delight

Idiot's Delight, the Theatre Guild's final offering of the season, deals with the insanity of war. Set in the Italian Alps, the hotel in which the scene passes commands a view of Austria, Switzerland and Bavaria and besides guests from those countries we find Americans, English and French people gathered for a summer holiday. News is received of the declaration of war. Jealousies, fears, suspicions break out among these people automatically. One man is shot as a spy; the others hurry away on the last train that will be allowed to leave; and as the curtain descends the time limit has expired and the enemy airplanes are dropping bombs.

Awards:

Just as we go to press, we learn that Robert E. Sherwood's play, *Idiot's Delight*, has been awarded the Pulitzer Prize of \$1000 for the best original American play of the year.

In this connection it is interesting to recall that earlier in the year a group of New York critics awarded their first annual prize to *Winterset* by Maxwell Anderson. Of course, this play was not eligible for the Pulitzer Prize, since Columbia University recently decreed that no one was to receive the Prize who had already received it. In the critics' selection, *Idiot's Delight* was runner-up, and the only other plays considered were *First Lady*, *End of Summer*, and *Dead End*.

The annual awards made by the Stage Magazine are also interesting. The palm for the best acting of the year goes to Katharine Cornell. Next best, in the order listed, are: Alfred Lunt and Lynn Fontanne, Helen Hayes, Pauline Lord, Ruth Gordon, Raymond Massey, Alla Nazimova, and Burgess Meredith. Guthrie McClintic gets the palm for the best directing of the year, with Rouben Mamoulian as runner-up. Maxwell Anderson is ranked first for the best playwriting job of the year (*Winterset*), with Robert Sherwood and Sidney Kingsley next. Joe Mielziner is first in the realm of designing.

Alfred Lunt and Lynn Fontanne, Richard Whorf and others who were in the *Taming of the Shrew* earlier in the season, join in a brilliant presentation of a powerful exposition of war as no better than an *Idiot's Delight*.

Bury the Dead

Another anti-war play of deep interest because of the originality of its theme and of the youth of its author (Irwin Shaw is 23) is *Bury the Dead*. It is as grim as its symbol, which is a squatting soldier with his overseas cap tilted jauntily over a skull. It is a long one-act play (eighty

minutes) and its stage picture is of a burial squad at work just behind the front lines. When they have completed their work and lifted in the bodies, the latter suddenly stand erect in their graves and refuse to be buried. They are too young to have earth in their eyes and mouths. This play is done by the Actors' Repertory Company who were recently seen in *Let Freedom Ring* and is presented by Alex Yokel, who gave us *Three Men on a Horse*!

Cyrano de Bergerac

And apropos of anti-war plays here is Mr. Hampden with *Cyrano*—Cyrano who would have scouted the idea that fighting should not be meat and drink to a gentleman at any time. However, Cyrano fought when individual courage and gallantry counted for something; you cannot imagine Cyrano in a trench!

Mr. Hampden's performance is unwithered by age though some time during this revival he will have played the part a thousand times! For the present generation I like Cyrano's proud assertion of independence better than his swash-buckling.

Bitter Stream, etc.

Bitter Stream is the latest production of the Theatre Union. A dramatization of the novel "Fontamara," it is an indictment of Fascism.

Ghosts and *Parnell* will be playing re-engagements by the time this is read. The latter will have Dennis King and Edith Barrett in place of George Curzon and Margaret Rawlings.

Musically, we are having the annual revival of Gilbert and Sullivan and Gus Edwards has brought vaudeville back to us under the title of *Broadway Sho-Win-dow*. And *New Faces of 1936* will be here before long.

On Your Toes

The one important recent musical opening, however, is *On Your Toes*.

The book for this was written by George Abbott and consequently is dramatic and amusing in its own right, not simply a thin cement to hold the piece together from one song-and-dance routine to the next. Ray Bolger and Tamara Geva are literally on their toes most of the time and the whole piece is just right for the tired business man who is not so tired that he wants to check his brains at the door!

Your correspondent expects to spend her summer in Roslyn, L. I., with Mr. Charles Hopkins' Theatre of the Four Seasons. She will always be glad to see any of the Thespians there. And so, till fall, good-bye.

Present

Broadway Successes:

<i>Boy Meets Girl</i>	by Bella and Samuel Spewack
<i>Call It a Day</i>	Dodie Smith
<i>Bury the Dead</i>	Irwin Shaw
<i>Dead End</i>	Sidney Kingsley
<i>Ethan Frome</i>	Owen and Donald Davis
<i>First Lady</i>	Katharine Dayton and George Kaufman
<i>Idiot's Delight</i>	Robert Sherwood
<i>Love on the Dole</i>	Donald Gow and Walter Greenwood
<i>Pride and Prejudice</i>	Helen Jerome
<i>St. Joan</i>	Bernard Shaw
<i>The Children's Hour</i>	Lillian Helman
<i>Three Men on a Horse</i>	J. Holm and Geo. Abbott
<i>Victoria Regina</i>	Lawrence Housman



EDITORIAL—WE SAY



OUR AIM: "To create a Spirit of Active and Intelligent Interest in Dramatics Among Boys and Girls of our Secondary Schools."

Acknowledgments

Within the next three or four weeks the majority of high schools will close their doors and another school year will have come to an end. That reminds us that THE HIGH SCHOOL THESPIAN will also close its first year of existence as a bi-monthly publication. And as we look back over the numerous pleasant experiences of the past year, we are more than anxious to express our sincere thanks and appreciation for the splendid support, encouragement, and constructive help given us by our readers and friends. Whatever measure of success may have come our way we owe to them.

Particularly, we are indebted to our own Thespian Troupes for their timely responses to our requests for news articles, constructive suggestions, and financial support. Their cooperation has far exceeded our expectations, and for this we express our heartfelt gratitude. To our non-member subscribers we owe much for their generosity in helping us advertise our publication and for their many and highly appreciated words of encouragement. To our contributors of major articles we acknowledge our indebtedness for their time and energies expended in our interest, not to mention the fact that their services were generously contributed without any form of financial reward. We also express our thanks to a number of outstanding actors of screen, stage, and radio fame who have sent us messages and words of help. We are grateful to our advertisers through whose financial assistance we have found it possible to publish a better magazine. With this splendid support behind us, we can look into the future with only the brightest anticipations, ever eager to render only that quality of service which merits the good will and help of our many friends.

"We realize that the future of the American stage is in the hands of the youth today and we feel this movement of the High Schools should prove a nucleus for real appreciation and intelligent activity in the dramatic field."—Rollin Weber Van Horn, President, Van Horn & Son.

Stage Hands

"Stage hands." Who has heard that name without a picture being formed in his mind of a person being granted a position on such a renowned staff?

"Easy work for softies"—this job is called by a large majority of students who know nothing whatsoever of the duties of a stage hand. Every time a play is given in the auditorium, the audience praises

the beauty of the scenery, yet they never stop to think of the work required to arrange the scenery.

"When the play is over, the audience leaves for home without a thought of the scenery to be taken down. This work is a necessity for the complete success of a play, yet the boys doing this work are practically unknown in school activities.

"Why not recognize the work of the 'lowly' stage hands as really worth while?" —Otio Caldwell in *The Blue and White* of Knoxville, Tenn., High School.

Scholarships

Thespians who are eager to continue their training in Speech and Dramatics should find the scholarship announcements in this and previous issues interesting. Especially should this be true of those who, because of lack of funds, find it impossible to go on with their education. These scholarships are highly worth while, and the means of obtaining them are fully within the reach of every ambitious boy or girl. Six or eight weeks of training in a school which specializes in Speech and Dramatics is an opportunity no Thespian should overlook. We urge students to take advantage of these attractive offers. Scholarships announced in previous issues, but not included in this number, are still in effect.

September-October Issue

Due to limited space, we shall have to carry over to our fall issues many of the articles, Thespian reports, and photographs we now have on hand. We also shall publish, next fall, a number of articles of special interest to directors and teachers of dramatics. If your subscription expires with this number, see that it is renewed early enough so that the September-October issue will reach you in time for your classroom work. A renewal blank is enclosed for your convenience.

Thespian Song

Thespians from Troupe No. 254, B. M. C. Durfee High School, Fall River, Massachusetts, are among the first to report the use of a Thespian Song at their troupe meetings. The song, the words of which are sung to the tune of "Maryland, My Maryland," is as follows:

The poet said, "The play's the thing,"
Thespians, O Thespians!
So Drama's praises we will sing.
Thespians, O Thespians!
We love the work we have to do
To earn the colors gold and blue,
And we are loyal through and through,
Thespians, O Thespians!

Barbara Wellington is sponsor for this enthusiastic group.

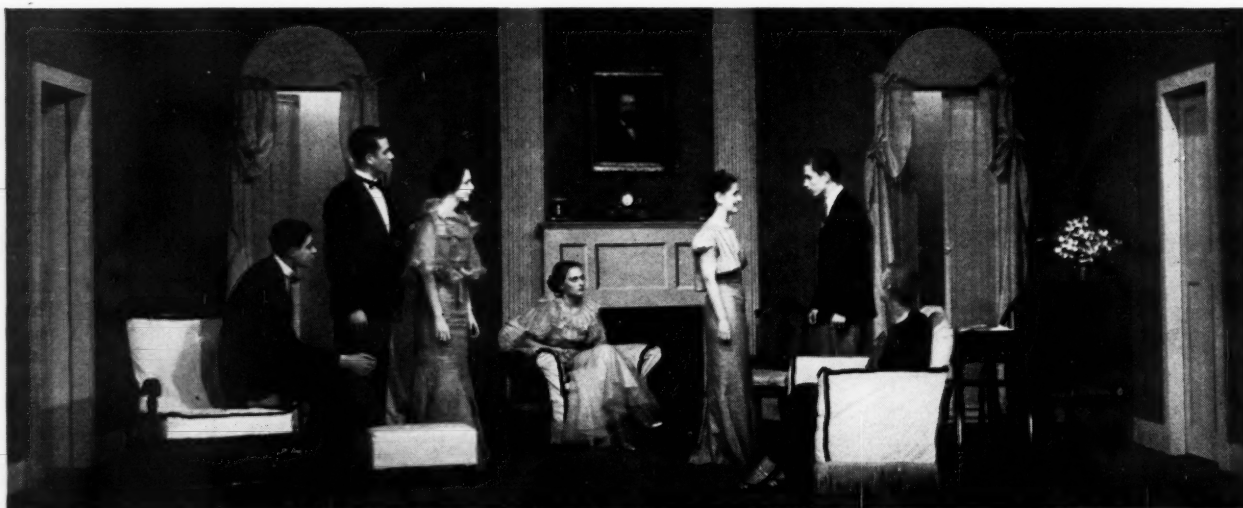
Miss Grace Moore

We feel doubly honored in being privileged to add to our honorary roll one who enjoys the distinction of being an internationally known operatic star, in addition to her famed career as a screen, radio, and stage personality. Miss Moore is loved the world over as a charming and gracious artist. Through her radio and operatic work, she has succeeded as has no other American woman in making our people realize that our native genius is as distinguished as that of any other land. As a motion picture actress, she has the honor of being the first to bring opera to the screen successfully. As a prima donna of the Metropolitan Grand Opera, she ranks with the greatest of modern singers.

Early in the year, we wrote Miss Moore for a few words for our high school readers, and although we knew of her graciousness in trying to accommodate her countless friends and admirers, we felt we were asking too much from one whose busy life makes every minute precious. One can imagine our pleasure when we received not only the lovely picture which appears on our cover, but also a splendid letter of encouragement, ending with the following words:

"My very best greetings to THE HIGH SCHOOL THESPIAN and I hope from your ranks will come many artists to assist the development of a high and reverent standard for the stage."

The biography of this vivacious star is filled with as many dramatic episodes as are the roles she portrays. Miss Moore was born in Jellico, Tennessee, a small town at the foot of the Cumberland Mountains. Early in life she wanted to become a missionary and wished to train her voice because she believed "music soothes the savage breast." Upon hearing Mary Garden and Geraldine Farrar sing, she decided to become an operatic star. After receiving some early training in a music school in Washington, D. C., she went to New York. Her career began then. She sang, acted, appeared in musical comedies, always determined to complete her training for the operatic stage. She travelled in Europe, studied, sang, worked hard, and finally made her Metropolitan debut on February 7, 1928. Her screen career is a fascinating story. Her picture, *One Night of Love*, was an outstanding cinematic success, as well as a new and amazing venture in the film industry.



Scene from Act 1, *THE YOUNGEST*, by Philip Barry.

A production of Mr. Eugene R. Wood at Webster Groves (Mo.) High School. Mr. Gordon Carter, art director. Set designed and executed by students of Webster Groves High School.

Creative Dramatics as a Background for High School Drama

by WINIFRED WARD

School of Speech, Northwestern University, Evanston, Ill.

Miss Ward is a well known member of the faculty of the School of Speech at Northwestern University. She is supervisor of dramatics in the elementary schools of Evanston, Illinois, and director of the Children's Theatre of the same city. Miss Ward is the author of the textbook, "Creative Dramatics", published by Appleton.

A LITTLE girl was playing her first part in the Children's Theatre of Evanston. The production was Rose Franken's *Mr. Dooley, Jr.*, the scene the amusing telephone conversation in the third act. In the second performance the child ran over to the table as usual, threw back the sheet protecting it from the paint and discovered that the telephone was gone! What should she do?

The twelve-year-old boy who was playing the brother's part met the emergency without a moment's hesitation. Running into the hallway as if the 'phone was there, he shouted, "Come on and call him up! I'll look up the number." But this idea did not meet with the approval of the little girl, since the telephone had been there in the living-room in the preceding act; so she jumped up, took the pail, and said, "Come on, let's begin to paint!" Neatly jumping over the telephone scene, which was not vital to the plot, she took up the following action with all the poise of a seasoned trooper!

Alertness such as this is a joy to the heart of any director when an emergency arises. And in spite of every pre-

caution, an occasional mischance will occur in amateur productions. In this case the telephone had accidentally been removed along with certain properties which were always taken off after the second act.

This is one of a number of incidents which have proved strikingly the advantage of using players with a background of creative dramatics. In meeting emergencies, as well as in supplying extra dialogue, these children from the public school dramatic classes astonish the players from the university who have not had this type of work. If more conversation is needed for action that takes longer than the author anticipated, if something unexpected happens to lights or scenery, if sudden illness makes imperative a substitution in cast, young players who have grown up with creative dramatics are utterly fearless in stepping into the breach and making the play move smoothly.

Every director longs to have his players think out their characters from the inside, understand their point of view, imagine their physical, mental and emotional qualities. Because of their lack of imagination, imitation often seems to the director the easiest way to get effective results. Thus, a whole cast will reflect his interpretation, his inflections, his way of moving on the stage.

Young people who have been introduced to drama through the type of activity known as creative dramatics are far more independent than the average

player. For they have developed their own plays, created their dialogue, thought out their characters from the inside. The teacher has acted as a guide, not a dictator. Together they have analyzed the character of Robin Hood; Roland, the young knight of the silver shield; Nick Bottom; Oscar Wilde's Infanta; and a host of other people. They have played all kinds of parts, adapting themselves to the stalwart hero and the miserly king, the tempestuous heroine and the gossipy duchess within a single class hour. Emotions have found legitimate outlet in a variety of contrasting characters, and the imagination has been stirred to create characters far beyond the reach of everyday experience.

Because in a well-taught class emphasis is always placed on true characterization, pupils in creative dramatics are usually natural and unaffected. They use their best judgment to determine what their characters would do and say in a given situation, and one hears such criticism as this, "I don't think Lady Clare would hang her head as she walked through the market-place. She would feel sad, of course, but she would carry her head proudly."

Opportunity for creative work is not lacking in a formal play, but when children are the players far greater possibilities lie in this informal, original activity known as creative dramatics. The plot is supplied, of course, if literature is the

(Continued on page 17)

THE HIGH SCHOOL THESPIAN

Fundamental Objectives for Play Contests

by G. HARRY WRIGHT

Department of Speech, Kent State University, Kent, Ohio

TWENTY-FIVE hundred years ago, in the Golden Age of Greece, there were play contests twice a year in Athens and other cities of the peninsula. They were part of the festival of Dionysius, and were supported by the state. Out of them have survived the stately and profound tragedies of Aeschylus, the fine craftsmanship of Sophocles, the human sympathy and pathos of Euripides, and the brilliant satire of Aristophanes. The drama of Greece has never been equalled since, and it grew directly out of play contests in which the winner took as a prize a lowly goat and a certain amount of honor which we moderns cynically call "empty." What were the objectives of these contests? We do not know, for history did not bother to record them. Yet the people must have considered the contests important, for into them they poured their religious fervor, the gold of personal and state treasures, and the finest writing and acting talent of the age. If we could by some magic stand in the vast theatre of Dionysius in Athens in the fifth century B. C. and ask Aeschylus what his objectives were in writing the Oresteian trilogy, he would probably scratch his head a long time and say, "Objectives?—well, I don't just know. But I did want to win that prize and the fame that goes with it—and I wanted most of all to write a good show and give pleasure to the people of Athens who saw it."

We have a big play contest going on in New York every year—the Pulitzer Prize play competition. Along about 1917 or 1918, Joseph Pulitzer made provision in his will for an annual prize of one thousand dollars to be given to the American play produced in New York which best met certain standards. But Pulitzer made the mistake of narrowing his conditions too much—in other words, stating a non-elastic and irrelevant objective. According to his will the award was to be given "for the original American play performed in New York which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste and good manners." Now this stipulation was too narrow to provide for reward of free dramatic expression in America. Whatever has been the objective of great drama, it has never concerned itself more than incidentally with missionary work on morals, taste, and manners, and much of our greatest drama ignores these factors altogether as themes, treating them or their opposites only as incidental facts encountered by the dramatists in their observation of life. If you doubt this, you need only look at the works of Shakespeare and the

Prof. Wright has done extensive work in community dramatics. He received his Masters degree at the University of Wisconsin, and spent four summers at the Wisconsin University Theatre. For five years he was director of the College Theatre and head of the Department of Speech at Marshall College, Huntington, West Virginia. He is now head coach of debate and associate director of the University Theatre at Kent State University.

Greek dramatists, in which good tastes, morals, and manners are constantly violated and the good suffer equally with the bad.

As a result, much of the best American drama could not measure up, or down, to Mr. Pulitzer's stated objective. This left the judges with the dilemma of ignoring the best drama and awarding the prize to inferior plays on the one hand, or violating Mr. Pulitzer's objectives on the other. Almost always they have defended artistic worth and violated the conditions of the award, as witness the awarding the prize to such plays as *Anna Christie* and *Strange Interlude*, which certainly have nothing to do with good manners, good morals, or good taste, but which do stand at the top of the list as fine, moving drama. In 1929 the situation became so anomalous that the advisory board, which had the power, eliminated the words "in raising the standard of good morals, good taste, and good manners, from the stipulations. And now the objective of the Pulitzer award is not to recognize preachments, but to do what every play contest should do—award the palm to the best play as fine moving drama.

What can we learn from these play contests—the ancient Greek and the modern Pulitzer competition? How can they help us to pick objectives for high school play contests?

Well, for one thing we can learn not to place the emphasis on incidentals or irrelevancies. We can learn to stick to fundamental values, and not try to fool

ourselves and others by talking about things which we never think of during production and which might injure our shows if we did. The Greek play contests were held for the joy of doing it, to reward fine work, and to give the audiences pleasure; and out of them has come the world's finest dramatic literature. The Pulitzer competition recognizes and encourages fine work, and went to the length of changing its conditions to get rid of irrelevancies and to get back to fundamental dramatic values.

Yet we too often let the tail wag the dog in talking about our high school contests. We have our stock objectives: to develop the personality of the students; to break down inhibitions; to cultivate a spirit of co-operation; to administer mental hygiene; to make social contacts; to broaden the point of view; to train in team work and esprit de corps. We even say, and it is almost never true, that we do not enter a contest to win, but only to make, by some mysterious process, more broadminded and efficient citizens of our students.

Now do not misunderstand me. These are all laudable objectives, even necessary ones in education, and they are fundamental to certain fields. But as far as dramatic activity is concerned, they are incidental, and have little direct fundamental connection with the thing we should be getting at. They can be, and are accomplished in the course of our work, but, they must yield first place in our consideration to more direct and immediate objectives. If we think all of the time about incidentals to the neglect of main objectives, then we fail in the main objectives, and consequently in the incidentals as well.

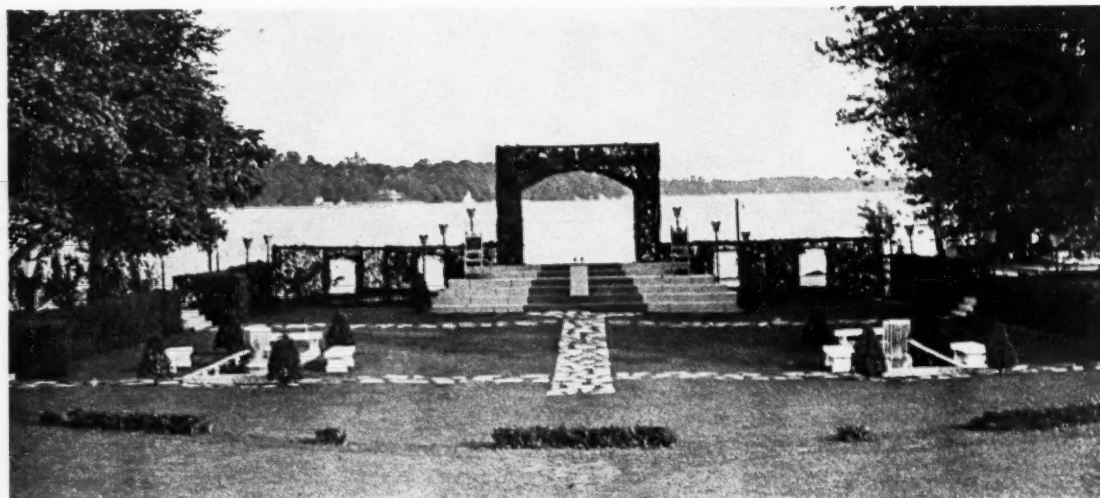
Now, what are some of these main objectives?

First of all, one of our most important objectives is to raise standards of dramatic production—bluntly stated, to put on better shows. After all, drama is presented before an audience for the audience's pleasure, and if it isn't good it has no right to exist. The great curse of school drama is that no matter how bad it is, public kind-heartedness allows it to go on. At present, under the stimulus of Thespian contests and others of like nature, standards are going up at a tremendous rate. A few years ago I judged a Thespian contest in West Virginia and I was amazed at the high quality of some of the work. I was from a school larger than most of those in the contest, but my school had not been entering. Lacking contest stimulus, its standards were commensurately low. (Continued on page 15)



DEATH TAKES A HOLIDAY

Produced by Miss Buelah Bayless at Natrona County High School, Casper, Wyoming.



Setting for *MARK OF THE ROSE*
Produced at Culver Military Academy under the direction of Mr. Charles C. Mather.

Let The Drama Serve The Community

by CHARLES C. MATHER

Director of Dramatics, Culver Military Academy, Culver, Indiana.

IN every community large enough to have a city or township high school, there exists the necessary elements for the production of an outdoor play, a type of entertainment that has been too long neglected. These include a park (if situated on a body of water, either river or lake, so much the better), a musical organization (a band or large orchestra), someone who can direct choral singing, and someone who can coach dance numbers. If some one of these does not exist in the community itself, the lack can be easily supplied without going far.

It is now possible to present an outdoor play with considerable plot to a very large assemblage, thus bringing in an attraction that did not exist in the older outdoor plays except those that were played to a limited audience such as Milton's *Comus*. This possibility has been brought about by the development of the public address system which extends the limits of the human voice, either singing or speaking, immeasurably. This device means that a crowd of five thousand people can be assembled under nature's canopy of stars, there to witness against nature's own background a play that cannot be surpassed in beauty under any other conditions. Moreover, it can be given night after night for a small admission fee, so that the total number of people witnessing the play will much more than pay the cost of production, leaving, beside the accumulation of civic pride in local achievement, a substantial residue of coin of the realm to apply to whatever object has been selected for benefaction.

To become practical I am going to illustrate by an occasion out of my own experience which has been duplicated no less

Mr. Mathers has spent many years in the study and teaching of dramatics. He is a graduate of Lake Forest (Ill.) College where he was active in dramatics. In 1915-16 he took work under George P. Baker at Harvard University. Since 1921 he has directed dramatics at Culver Military Academy. During the summer, he has directed in the School of the Theatre at Falmouth, Massachusetts. He is the author of several vaudeville sketches and one which was used in The Ziegfeld Follies. Mr. Mathers has also written, in conjunction with two other teachers, the popular textbook on dramatics, "Behind the Footlights."

than ten times. What is here described is in no way outside the abilities of similar or larger communities than my own.

Faced each year during the summer session of Culver Military Academy with the necessity of entertaining at Commencement not only a large student body, but also their friends and relatives who flock to the closing exercises, I early turned my attention to the possibilities of outdoor production. On the thousand-acre campus bordering a beautiful lake there were many charming vistas suitable for a play, and during the years, the location of the play changed three times. As the crowds increased, one spot demonstrated its suitability above all others, and latterly the productions were presented there. It is backed by the lake, is flanked by trees, and there is a gradual rise from it toward the place occupied by the audience.

The play is always a period play. Thus there is opportunity for beautiful costuming. We have done Spanish, Elizabethan, Viking, Indian, and medieval French plays.

For example, one play had a simple story using the central situation of *A King for a Day*. A prologue showed the death of the old king and the glee of his brother,

who pays a murderer to do away with the little heir apparent known as the Rose Prince because of a peculiar rose-colored and shaped birthmark. Twenty years intervene between the pantomimic portrayal of the prologue and the play proper, which takes place in the King's Garden. Here, before the arrival of the king to treat with Burgundian ambassadors, come Bocar and his band. They plan good picking among the crowd gathering for the occasion. By their antics they incur the anger of the old caretaker, who reports them to the Captain of the Guard. On the king's arrival they are summoned before him, with the result that they are condemned to prison, much against the wishes of Diane, daughter of a nobleman, and desired by the king himself. The Burgundians arrive and dictate ignominious terms to which the king agrees, against the rising protest of the crowd which finally becomes so threatening that the king, frightened, yields to their demands until he can gather reinforcements. They demand that Bocar act for them. The king apparently agrees, stipulating that for one day only shall Bocar act as king, but that his life is forfeited on the rack, if during that time he does anything to create a crisis.

Bocar becomes king and immediately sends the ambassadors packing, to the joy of the crowd. Much jollification follows. A messenger returns with an ultimatum from the ambassadors. They must have a hostage to take back to Burgundy and threaten dire results if not supplied with one. In the meanwhile the King's Guard has assembled. Bocar answers the Burgundians with insult. The king intervenes,

(Continued on page 14)

THE HIGH SCHOOL THESPIAN

Actors, Yet There is More!

by M. CATHARINE LYONS

Vice-President, Maclean College, Chicago, Ill.

MANY helpful angles of the art of acting have been discussed in the past year's issues of THE HIGH SCHOOL THESPIAN. Perhaps, readers feel enough has been said. Yet the writer through years of experience in directing and acting, is of the opinion that much more can be said on this most fascinating of arts.

True, dancing of the *right* type does help to free the muscles of the body so they become more responsive to the thoughts and emotions; yet, without a proper bodily expression technique as applied to *actual words*, there will not be adequate nor artistic bodily response in acting.

Again, much work on voice development is essential to adequate portrayal of any role, but the actor should add to the voice technique the ability to phrase sentences orally. Diction is a prime essential.

How to depict character is another phase to be noted, as are proper stage settings, lighting, costuming, intelligent directing, and make-up.

Underneath all of these essentials, however, is a very fundamental analysis, namely, the analysis of the play itself, which the writer designates as *Critical Analysis of Drama*.

Let us explain this term through some familiar experiences of our readers. All realize it is necessary for a base-ball player to do something preliminary to actually playing ball. In addition to having muscular skill and respiratory ability, the player must understand the *rules* of the game itself. He must, for example, in laying out a ball field, know the relation of base to base and so on. So should the actor understand the entire play of which he is to be one player.

Any girl who can make a good cake, knows that she must understand exactly what ingredients should be put into the cake, and in what order to mix them. She doesn't mix baking powder with the butter but with the flour; butter is mixed with the sugar. Law and order must be followed throughout the entire cake making process. Each ingredient is put in with regard to its relationship to some other ingredient. So it is with a play.

A play contains certain essentials like the ball game, or certain ingredients and proper mixing like the cake. A knowledge of the elements in every play enables an actor and the director to proceed intelligently with the work of an author, and not to depend merely upon a personal impression of a part, or of the entire play.

In mathematics or any real science all is law and order, plus inspiration; so it is with the fine arts, one of which is

Dr. Lyons is a graduate from three professional schools of acting. She has played in a Daniel Frohman theatrical company in Chicago and has been actively engaged in giving plays in which she has acted all the characters with all lines learned. She has successfully appeared in this type of dramatic presentation across our continent and as far west as Honolulu. She now teaches regularly in Maclean College where she has developed many good actors and teachers of dramatic art. Our readers will recall Dr. Lyons' article, "Flashes on Acting," published in our September-October issue of this year.

acting or the interpretation of an author's words which convey thought, emotion and purpose. Consequently, an understanding of the component elements of a play, whether it is comedy or tragedy, is fundamental, if one wishes to give a fine, adequate presentation. Our texts on play composition mention the theme, the movements including the introduction, attack, complication, crisis, resolution, ending and so on, but all of these except the theme are merely *results* not *causes*. Our discussion in Critical Analysis deals with the causes of the foregoing results.

A play may be likened to a wheel with ten spokes, a hub, a rim, and a tire. If any one of these elements of a wheel is omitted or damaged, the wheel is useless, and often dangerous. So it is with a classical play; not one of its elements can be omitted in interpreting or "acting" such a play's lines. By classical is not meant ancient. Some writer defines a classic as "the record of the thought, feelings and achievements of mankind written in a highly artistic and polished form and having the quality of endurance." A modern play may possess these requisites; the only difficulty lies in saying positively whether the play will *live* through time, or possess "endurance." The writer is considering, therefore, modern as well as ancient classics in this discussion. Plays which are not classics will be found to lack some one

of the thirteen elements found in all classic plays. This does not mean that such plays are not worth presenting. Audiences enjoy this type of plays, just as they enjoy music which is not purely classical yet which is by no means "trash"; as for instance, Victor Herbert's compositions, and plays like *Three Men On A Horse*.

In order to develop the likeness of a classic play to a wheel, let us designate the rim as the general theme, the tire as the specific theme, the ten spokes as characters, acts, scenes, conditions precedent, proposition, material, stage business, action, scenario, and plot. The hub we shall call unity.

A definition of each of these elements, if carefully studied and applied, will result in each actor's working for the presentation of the play *as a whole*, and not merely for a presentation of the actor, himself.

1. The General Theme of a play consists of the idea that holds throughout the play.

2. The Specific Theme is the author's version or viewpoint of the General Theme.

3. Characters are the persons who bring to the audience all the other elements of the play except scenario.

4. The Acts are the division of the play containing *one event*, and *one event* only.

5. The Scenes are the division of the acts containing *one incident*, and *one only*.

6. Conditions Precedent consist of the *Events* which occur before the curtain rises.

7. The Proposition is a brief logical statement containing the idea of the theme, the specific theme and their results.

8. Material consists of the unseen factors that enter into the play.

9. Stage business consists of the actors' movements about the stage. Do not confuse this with bodily expression.

10. Action is that which goes on in the minds of the audience.

11. Scenario consists of the *visible accompaniments* of the play, such as canvas, lights, stage properties, etc.

12. The plot consists of the main events of the play, and the main events only.

13. Unity consists of the harmonization of time, place and character; that is, the characters do exactly what such characters would do in that place, and at that time.

General Theme and Specific Theme

Some illustrations will aid us to understand the foregoing definitions better. The general theme of *Romeo and Juliet*, for



THE BLACK FLAMINGO, Senior Class Play, Champaign, Ill., High School. Miss Marian Stuart, director.

instance, is love. Yet love is not all upon which is hung the plot and the other elements. In the drama wheel the general theme is likened to the rim, the specific theme, to the tire. The other elements of the wheel hang from the rim and tire and are held together by the "hub" or unity.

If the general theme was the *only idea* on which to hang the other elements, all love themes would work out *similarly*, but the *specific* theme is what individualizes the theme. In *Romeo and Juliet* the general theme and specific theme are "Love as affected by a family feud, results in tragedy." This was Shakespeare's viewpoint of the love theme he used. Another author's viewpoint of love could easily cause the general theme and the specific theme to become "Love as affected by modern economic conditions results in a childless home." If the director and his actors realize what the general theme and the specific theme are, every line that is uttered, every bit of bodily expression given, will lead toward that theme and specific theme, and an audience will more easily grasp what the play is all about.

At a presentation in Chicago, of Pirandello's *Six Characters in Search of an Author*, a dazed audience left the theatre. This group included many of the "arty" people, and the "intelligentsia" of the theatre. The actors had failed to bring a clear idea of the general theme and only a little of the specific theme, hence the confused condition of the audience. All about me I heard exclamations similar to this one: "I don't understand what it is all about. Do you?"

Actors *must* realize that the clear bringing forth of the author's viewpoint is as important an element as any other in the play. As Gertrude Stein might put it: "A specific theme is a difference, a difference, and a difference." In other words, love as a theme in a play is worked out in as many ways as there are individual playwrights.

Characters

From the definition of characters, it is readily seen that if an actor realizes he is just *one* of the spokes in the dramatic wheel, there will be no egotism which causes him to try to outshine all the other actors. Instead, he will endeavor to assume the tremendous responsibility found in the part of the definition of characters which states "who bring to the audience all the other elements of the play except scenario." This is enough of a task to keep any actor up on his toes. You will be aided greatly in your acting if you will get the habit of stating the exact characteristics of the characters in clean cut, terse fashions. For instance, if playing Nora in *The Doll's House*, your character outline will look something like this:

Attractive	Child-like
Vain	Potentially self-sacrificing
Untruthful	Potentially strong, (and so on.)

SCHOLARSHIP

Maclean College of Music, Dramatic and Speech Arts, 25 East Jackson Boulevard, Chicago, Illinois, is offering a summer school scholarship for 1936 to the Thespian (boy) who writes the best essay of not more than 800 words on the subject, "The Art of Acting." This scholarship is limited to boys for the reason that all previous ones have been given to girls. In addition to a desire to interest boys in the art of acting, Maclean College is also desirous of giving some boy a share in any of the scholarships it has to offer.

The Troupe Sponsor and two other members of the faculty will select the best paper submitted in each individual high school group. Essays must be judged on the *ideas* presented, and not merely on the composition and correct English. Each winner will send his essay to Mrs. Sara Sherman Pryor, 1309 Broad Street, Grinnell, Iowa. All entries must reach Mrs. Pryor on or before June 20, 1936. The winning essay will be published in a forthcoming issue of THE HIGH SCHOOL THESPIAN.

Analyze every character in the play in the same manner in order to determine the part each plays in working out the proposition and other elements of the play. If you do so, you will find your play *moving* as a fine game moves, when every player works in *his* relationship to every other player and the goal.

Scenes and Acts

In interpreting the scenes and acts, the actor must realize the value of each scene and build these incidents up until they culminate in the event which closes the act. In good plays the moment this one *event* found in each act occurs, down goes the curtain. The actor's final lines should give the audience the feeling that an event has occurred. Spontaneous appreciation and applause from an audience, then results.

Please keep in mind that while we are discussing each of the elements found in a play, we are realizing that all of the other elements must be perfected in order to attain fine acting.

Conditions Precedent

The unawareness on the part of actors of conditions precedent is noticeable in most amateur, and many professional productions. Consult the definition of conditions precedent as given in this article. Frequently I hear actors skim glibly over lines which show the conditions precedent to an audience very clearly, and so help to make it evident to the listeners what the plot is all about. Conditions precedent, because they are events which occurred before the curtain was lifted, should be stressed. In *The Doll's House*, for example, if Krogstad and Nora fail to make clear to an audience that they both forged names and that Nora is indebted to Krogstad, the power Krogstad has over Nora will be totally unknown to the listeners. Krogstad's motive for wishing to be reinstated in society will be wholly

lost, unless the actor playing Krogstad makes those lines clear which show that Krogstad became a father before the curtain arose, and that he wishes his children to be able to take their place in society, which they cannot do while Krogstad is barred. These children do not appear in the play, but all Krogstad's acts are motivated by the existence of his children. So it is with the many conditions precedent in *The Doll's House*. Any actor who doesn't know what all of the conditions precedent are, fails then to embody them in his interpretation. This holds as true in comedy, as it does in tragedy.

Proposition

Every play that is a classic contains a proposition whether the *author* is aware of it or not. Strange to say some authors *are* unaware of this fact until it is pointed out to them. Probably inspiration caused the proposition for this type of writer, and not mere technique. Note the definition of the proposition. To the readers who have studied logic, it is evident that the dramatic proposition is first cousin to the syllogism. Compare the syllogism about Blue Feather with the proposition of *Romeo and Juliet* which follows:

All Indians are red skinned,
Blue Feather is an Indian,
Therefore Blue Feather is red skinned.

Love as affected by a family feud results in tragedy.
Romeo and Juliet are in love as affected by family feud,
Therefore Romeo and Juliet are involved in tragedy.

Do you see that if every actor in a cast knew the proposition of the play in which he is acting, that every line uttered, every piece of stage business given, every bit of bodily expression would further the idea of the proposition? In other words, the actor would know where he is going and strive to arrive, instead of merely giving his *impression* of the play or of his part.

Material

Material is an element totally overlooked by many directors, producers, and actors. Perhaps the reader, too, has asked himself as he read the definition of material: "How can a play contain unseen factors?" Again consider the play *Romeo and Juliet*. The unseen factor which colors this whole play is the *epoch* in which it was written. Can you imagine *Romeo and Juliet* written in this year of grace 1936? You cannot. It may interest you to know what an eighth grade boy in one of our Chicago Public Schools of a poor district said on this matter. His teacher, a Maclean College graduate, was using Critical Analysis of Drama in teaching play literature and acting. The play under discussion was *Romeo and Juliet*. After the children clearly saw how epoch was the "material" element of this play, the teacher queried: "Why couldn't Juliet

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ONCE IN A LIFETIME
Staged by the Senior Class at East Aurora, Illinois, High School. Directed by Miss Elizabeth Thomas.

Don't Forget to Create an Audience

by GEORGE M. SAVAGE, JR.

Associate Professor in English, University of Washington, Seattle, Wash.

TO SAY that legitimate drama is dying gives one an almost comfortable feeling. It's like saying "All Gaul is divided into three parts." Certain statements are always made, everywhere accepted, universally believed—and don't mean much. The legitimate theatre is always dying. I hesitate to suggest that, after all, maybe this time it really IS on its way to destruction. Yet, for the moment, there are unmistakable signs of life. These signs of life should make me feel hopeful, but they don't. I have no choice but to feel discouraged, no matter what new stirrings of life may be apparent, because I do not see where tomorrow's audiences are being developed.

The legitimate theatre has been challenged by the motion pictures and the radio. The challenge is being met by high school and college dramatic productions, by the amateur and non-commercial theatre programs, by the Federal Theatre Projects, and by the professional plays. The three-way conflict among motion picture, radio, and stage will be a fascinating and a relentless contest. Right now, it seems to me, unless some concerted program is adopted, the motion pictures and the radio will win. All the heartening gathering of the forces of the spoken drama will mean very little unless an audience is built up that will attend the accomplishments of these re-awakened forces.

Think of the head start motion pictures and the radio have over the stage in the building up of an audience. Children are exposed to screen entertainment before they have conscious memory. In fact, thousands of youngsters are growing up today who can't remember the first pic-

Dr. Savage is Associate Professor in English at the University of Washington. He received his A.B.; M.A.; and Ph.D. degrees from the same school.

Dr. Savage is known for his many popular plays. He is the author of "Watch Your Step," "Inside Out," "The Whoofenpoof," "Balmy Days," "Little Prison," "A Paragraph For Lunch," "A Small Down Payment," "Fresh From California," "Listen World," "Four Hearts Doubled" and some sixteen other plays. His plays are published by Row, Peterson & Co., Eldridge, Banner, Singler, Ingram, Baker, Longmans, Green & Co., and D. Appleton and Company.

tures they've seen. The opulent, glittering, romantic cinema palaces are a part of their first awareness. The hold of the screen tightens as the children grow up until, finally, movies are something as necessary, as inevitable, as unquestioned as food, clothing, and shelter. The radio, of course, has impinged itself upon the child mind with the very dawn of consciousness. The children's programs have become, to the growing youngster, so essential and so available that he never dreams of life without the fascinating adventures of characters he loves and can believe in. You don't have to teach a child to like the movies; the radio is a permanent fixture in most homes. The problem, more often, is to keep the films and the radio from exerting too much control over the developing child.

The first legitimate performance the child sees is not likely to compete successfully with those forms of entertainment that are inevitable to him. Because the stage cannot meet the screen and the radio on equal terms, either the legitimate theatre will constantly shrink in importance or there will be a concerted competition on the part of the producing theatre

to create its own audience. That seems to me to be one unavoidable issue. We've got to meet this situation. Not thinking about it is no solution.

The high schools, I feel, are directly responsible for creating an audience for the stage. If the high school administration does not appreciate the responsibility, then it is up to the high school teachers who wish to see the legitimate drama continue. Through acting classes, through English courses, through lectures, assembly work, through all the general and particular channels of propaganda, the high school teacher—and administrators, I hope—must conspire to awaken a genuine interest in stage plays.

It is futile, of course, to fight the movies and the radio. They should be considered as a part of dramatic entertainment—a part whose possibilities are yet to be fully exploited. Rather, the duty of the high school teacher is to make important, essential, and desirable the spoken performance of flesh and blood actors. When you, the high school teacher, start your work, remember that you and I were reared on resident stock companies, road shows, star troupes, vaudeville, musical comedies, and a variety of allied activities. We accept premises that the high school student does not. We take for granted hypotheses to him untenable.

I have proposed the problem and suggested where the solution lies. May I sketch what you, the high school teacher, are up against?

Remember the unities of time, place, and action? Old favorites they are which have bothered dramatists, critics, and audiences even before they were discovered.

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The Character Is The Thing With Children

by SARA SPENCER

Director, Children's Theatre, Charleston, West Virginia.

"ALL I need for a play," said Alexandre Dumas, "are four boards, two actors, and a passion."

Much water has run under the bridge since he said that, and the drama, with all its modern embellishments, has become very complicated. And in the elaborate trappings with which we have surrounded our plays in this age, we have almost forgotten that the real essence of a play is still "four boards, two actors, and a passion."

Not so our children. In their eyes, four boards may mean a palace, two actors may mean a whole stage full of courtiers, and a passion may mean all the emotions of life as experienced by their hero.

Anyone who has watched a child reenact a play that he has seen, will realize that the child has stripped the play down to the bare elements which made it, remembering not the clever lines or the gorgeous scenery or the unusual effects, over which producers spend hours of time and effort, but remembering only the characters, and what they did, and where it led them.

For this reason, the plays we give for children must be fine and frank and genuine, the actors must act with wholehearted honesty, the settings and costumes must serve as a plausible dressing for the story that is told, the productions must ring true!

The Children's Theatre of Charleston was begun four years ago, by a young girl who did not know this. She was just out of college, and couldn't get a job. Having always been a little stage-struck, she worked with the Kanawha Players on one or two productions. In the spring, when they decided to put on a few children's plays in order to get more people interested in the Playhouse, she volunteered her services as director, and undertook the post lightly, feeling that this was

only a stepping-stone to much higher things.

She gave three productions that spring, which were all very bad. They were well attended, because people were either curious, or kind, or believed the movement should be encouraged from the civic point of view. But the young girl knew the plays were bad, because the same children did not come back the second time.

The experience sobered her considerably. She puzzled over the situation during the summer, and thought back over her iniquities. In the first place, she had directed too much. The actors were children, and in their own way as sensitive to characterization as grown people. Instead of letting them think out the part they played, and interpret the character themselves, she had imposed her own ideas upon them. They moved in a stiff, trained way, resembling nothing as much as impish little puppets.

In the second place, she had left too much undone. Dialogue was allowed to flag, action was slow and laborious, tempo and pace were wanting, climaxes passed unmarked. The plays lacked charm and vivacity. They gave the children nothing to believe, nothing to take home and play with.

Clearly, she had gone at the whole venture in the wrong way. The young girl decided now to begin at the bottom of the problem. She gathered together twelve of the children who had acted in the plays, and who were still interested, despite that experience. To these children she said, in effect:

"I would like to teach you Dramatic Art for a year. I do not seem to know a great deal about this subject, but I can teach you how to develop a good voice, and how to say words clearly and beautifully. And I can show you how to carry yourself on the stage, and how to act out little plays without words. And next

spring, when you have learned these things, perhaps we can put on a play that will be better than the other plays. And if the people like it, they will come back and want more plays, and we shall have a Children's Theatre in Charleston, all the year around."

During that year, the young girl learned a great deal more than she taught. She learned, first of all, that children could act, spontaneously and creatively, without being told what inflections to use, and in what spot to put which foot. She learned that their interpretations, while vastly different from her own, or from any other grown person's, had a charm and sincerity that made them powerful. She learned that action on the stage had to be bold and large, to be translated to children, and that to hold their interest, the play must be kept mounting from scene to scene, with virile dialogue and strongly accented climaxes.

When spring came, she chose three one-act plays well within the reach of her pupils, asked several capable and sympathetic grown people in the city to play the adult roles, and presented the program to the public, announcing that the proceeds would go toward the founding of a Children's Theatre.

This production was considerably better. The young girl sat in the audience and watched her actors with pride. The people on the stage were real. The situations were real. The play had color and vitality and dimension. "But these plays are good!" she cried. "They are almost real—life like. Like life—that is it! It is only necessary to make the actors see the play in terms of life, for the play, no matter how fantastic, must be based upon Reality!"

The proceeds from this production were not phenomenal, but the interest stirred up in the project was. During the first intermission, mothers clustered around the young girl. . . . "My dear, was that my child playing the Milkmaid, and remembering all those lines?" . . . "Where did you find such talented children?" . . . "And where do you expect to find any more, if you put on more plays?"

"But all children are like that. They do not even need this training in Dramatic Art. It is only a question of making them see the relation between the play and their own lives."

"Stuff and nonsense!" This from an irascible old lady who was very rich, and who always attended these performances because she thought it was her Christian duty. "But you've learned something since last year, my girl, and I'll buy a season ticket to your theatre. Mind you, I hate children. Little beasts! But I'll



TATTERCOATS AND THE BLACK PRINCE

Given by the Children's Theatre of Charleston, W. Va. Directed by Miss Sara Spencer.



CINDERELLA

Another production of the Children's Theatre given under the supervision of Miss Sara Spencer.

give the ticket to somebody that doesn't know any better."

The young girl was not misled by public acclaim. There had been people to congratulate her before. No matter how bad the plays were, there would always be somebody to say they were good. But she stationed ushers throughout the audience with cards to be passed to interested people, and more than a hundred people signified that they would buy season tickets if the theatre were established.

Shortly afterward, the Charleston Junior League began to take some concern in the project, and volunteered to put on the subscription campaign. By the first of October, the Children's Theatre of Charleston was a settled fact. Two hundred season tickets had been sold, and more were yet to come. It was necessary now to present the plays.

The young girl went into this season feeling well armed with her new knowledge. "As long as my plays have their source in Reality, they are right," she thought.

But this was only half true, as she soon discovered. Children who took part in the first production were chosen from members at large of the Theatre. They had not been trained in a Dramatic Art class to approach the work with respect and sincerity, and they came to rehearsals in a spirit of playfulness and fun. "It is not the training in acting that they need," thought the director. "It is an attitude of earnestness toward the work." Yet, even if they had been of the mind to take their acting seriously, the director's demands mystified them.

"Bobby!" she said one day to a little boy who was frolicking through his part, "I don't believe you!"

"Didn't I do what you said?"

"You are simply going through the motions of this part. You are not making this little Chinese boy real."

"But he isn't real. He is fairy-tale. No real boy would talk that way, and do those queer things."

"You must make the children in the audience believe in this little boy. You must make them think that he would do these things."

"How?"

"Pretend that these things are happening to you. How would you feel if your head was about to be cut off for stealing the Emperor's sacred fish?"

"Me? I can't even catch a fish. Daddy took me fishing up on Elk River last summer, and I—"

"But Bobby, you must pretend that you have been brought up as a fisherman's son."

"Daddy is in the brick business."

"But suppose he was a fisherman. And was starving, because there were no fish left in the great river, except the Emperor's sacred fish. What would you do?"

"I reckon I'd get him some bread and butter."

The cast burst into uproarious laughter. The director was distraught. Now was the time to instill in them some form of discipline and respect for the Theatre. But how? In desperation, she seized at a straw.

"Cast," she said, "in a short time you will give this play before an audience. There will be newspaper reporters in that audience, and teachers from your school, and officers of the Kanawha Players, and all of your parents. There will be two hundred children there, who will make fun of you if you are bad, and clap for you if you are good. More than that, I shall be there, judging you by high standards."

"This thing that you are playing with is not just another game in your life. It is an art, and you must approach it with respect, realizing that on your performance depends the life of a new theatre. When the curtain goes up that night, you will have the stage, all by yourselves, and the audience will be looking to you for the play. See that you do not disappoint them."

The spirit of playfulness disappeared, and for the first time they began to attack the play in earnest. But the director felt that she had broken faith with them. It was not fair to bring this schoolroom discipline into the Theatre, where every muscle, and every thought, and every feeling should be creative and free. If the play itself did not impose its own discipline, born of reverence for the illusion to be created, then the director had given them no conception of the play, and all her work was wrong.

But rehearsals proceeded. "Keep remembering that these things are happening to you," the director would remind them frequently.

A short while after, this production was hailed as a great success. But the director sat in the empty Playhouse with despair in her soul. "I have lost the key," she thought. "This play was bad. They will say it is good, because it is well drilled. I do not know what is wrong with it. It seems to be based on Reality, but it does not tell the truth."

The Christmas production she managed again by giving the actors a sense of responsibility, and appealing to their pride. But watching the performance from the audience, she thought, "These plays are based on Reality, but they have no vision. It must be that in the child's mind, there is a higher court than Reality."

In the early spring, she put *Snow White and the Seven Dwarves* in rehearsal, determined to watch for the first sign of self-revelation among the children.

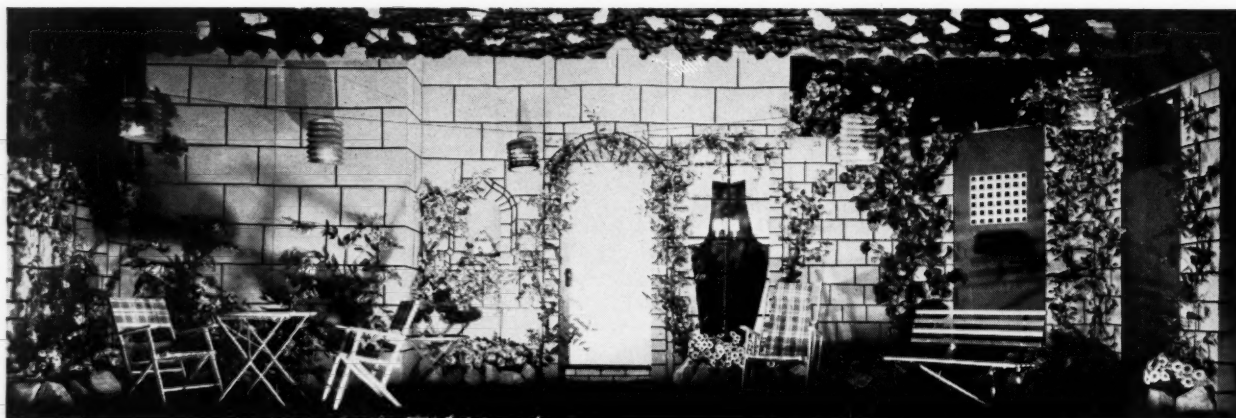
It came. One afternoon, the sixth Dwarf did not come to rehearsal. "He meant to come," said the Seventh Dwarf,

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RIP VAN WINKLE

As staged by Miss Sara Spencer at the Children's Theatre, Charleston, W. Va.



Set for *SMILIN' THROUGH*

Staged by Mr. A. Argyle Knight at Roosevelt-Wilson High School, Clarksburg, West Virginia.

Better Plays For High Schools

by H. H. RYAN

Associate Professor in Education, Principal of Wisconsin High School,
University of Wisconsin, Madison, Wis.

THOSE of us who are interested in high school dramatics as one of the means to the education of adolescents will be unanimous, I think, in our lament over the available dramatic material. We may as well face the fact now as later that most plays offered by publishing companies for high school use are partly or wholly disqualified by inferior quality, exorbitant royalties, or characteristics which make them peculiarly unsuited to the teens.

One cause of our slow awakening to this fact is that the school play thirty years ago was not thought of primarily as an educational feature. A new Broadway play often needs an "angel" to make its production financially possible; but a generation ago the high school play represented for the football team, the annual, or the senior banquet the means to solvency. As a consequence it was customary to give ear to the business man's lullaby, "buy low, sell high, buy low, sell high"—keep expenses down and appeal to the loyalty of the entire constituency to boost the sale of tickets. A part of the economy was often the using of a play for which no royalty was charged. And since, under the American plan of rugged individualism, what has value in any market is likely to bear a conspicuous price tag, many cheap and inferior plays were used.

We used to be about as careless as that in our musical standards for young people. In my early misguided efforts at learning to play the piano I tackled an opus entitled "Midnight Fire-alarm." For me it was a decided relief from five-finger exercises. It was tuneful and not too difficult. Even with two or three incorrigible fingers I could stampede through that fire-alarm and give it its full quota of clatter, toots,

Dr. Ryan received his Master's degree at Columbia University and a Ph. D. degree at the University of Chicago. He is an experienced teacher and administrator, having served as principal in several high schools, including St. Louis, San Antonio, and Boise, Idaho. 1926-29 he served as principal of the University High School, University of Michigan. He has been on the summer faculty at Cleveland School of Education, New York University, University of Chicago, and University of Southern California. Dr. Ryan is the author of "Ability Grouping in the Junior High School" (with Phillipine Crecelius).

clangs, and the shrieks of fire-trapped victims,—these last being undoubtedly echoed by our neighbor on the east who was a neurotic, and our neighbor on the west who was a musician. The best music teachers nowadays seem to be able to find at least some materials which are musically praiseworthy and at the same time not too difficult for beginners. A short time ago our director of music tried putting his orchestra on the first movement of Césaire Franck's "D Minor Symphony." To me as a musical incompetent that particular symphony seems quite incoherent and untrustworthy. It doesn't seem to be going anywhere in particular, and if there is a consistent central theme it escapes me. It appears to be full of emergencies and surprises, and on top of it all it is pretty tough. But these youngsters waded right into it and gave it their best efforts. They struggled with it two or three days and then spent an hour listening to an electrical transcription, each player following his own score through and straining to hear his instrument as the professional played it. Whenever I see a hundred-ten-pound clarinetist with a scissors hold on his instrument, with bulging cheeks, and exophthalmic gaze riveted on his score, I am inclined to discredit the notion

that children naturally like some easy nothing-whatever with which to while away the orchestra hour.

In spite of this progress, however, there is one thing in the picture which is quite discouraging. After all the time, money, and energy that are spent on the musical education of high school pupils they can still be drawn away from good music to hear some crooner, as one of the writers in Byrd's "Discovery" puts it, "weeping expensively into the curdled milk of romance." Most of these youngsters will still turn the dial away from beautiful, immortal music, to hear someone call the moon over the mountain, or over Miami, or wherever it is that Tin-Pan Alley expects to locate the moon for the current season. The same thing is true in dramatics. That our labors have produced some effect upon the dramatic tastes of young people is undoubtedly true; but they seem no better than their elders in that a play having no dramatic excellence can monopolize their attention if it only has enough gush, gore, or grime.

It is the definite opinion of this writer that in both fields the low level in taste is to be explained in terms of the great dearth of materials composed by the most competent writers directly for adolescents in particular. After all, most people write plays with one eye on box office receipts; and that means with one eye on the whims of the adult public. The long and short of it is that adolescents, having outgrown the better plays of childhood, are forced in seeking dramatic experiences to make a ten-year jump in age and try to subsist on what is intended for adult consumption.

It is to be remembered, however, that adolescents are not adults. They are young and they are inexperienced. And,

what seems to the writer to be of more importance, their outlook upon life is different and therefore one of the things which they demand from dramatics is difference. In a great part of his thinking the adult is, from middle-age on at any rate, looking backward. The youth is always looking forward. You and I go to the theatre for an escape from reality into what we think might have been or what we wish might have been. The youth goes to the theatre for an escape from reality into what he hopes may some time be. Essentially it is the difference between resignation and hope. Youth's demand of the theatre differs from that of the adult.

There is only one way out: we shall have to carry one step farther the process through which we have been going for many centuries in our thinking about children. The race began by regarding the child as an unexplainable and regrettable interruption of routine. From that attitude we have progressed through a long series of gradations, about one of which Dickens wrote, to the point where we are coming to regard the child less as a defective adult and more as a creature in his own right. Thus in planning the work and play of youth we concede youth the right to content and standards consistent with its own nature. The high school student of chemistry uses a text written for high school students. Sooner or later we shall have to do that in the fields of literature, art, music, and dramatics. Some means will have to be found to enlist the genuine and active interest of our best playwrights, for example, in the problem of providing plays for youth.

The Character is the Thing With Children

(Continued from page 11)

"'cause his mother drove us both down in her car."

The director found him outside the studio door, a frightened little boy of seven, very near the breaking point. His mother was trying to make him go into the studio to rehearse.

"I don't want to!" said Brownie, his chin puckering.

"What's the matter, Brownie?" asked the director, stooping to his height.

Brownie dropped his eyes, but would not answer. His mother took his hand.

"Brownie, if you won't go in to rehearse, you will have to tell the lady that you are very sorry, but you can't be in the play."

Brownie was silent.

"Don't you want to be in the play, Brownie?"

Brownie, dangerously near to tears, nodded a decided yes.

"Then let's go in with the other boys, and practice."

"I don't want to!" cried Brownie, clinging frantically to the door jamb.

The director yielded.

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An Experiment in Non-Professional Dramatics

by KENNETH WESTON TURNER

Director of Dramatics, Whiting High School, Whiting, Ind.

A SUMMER civic theatre project devoted to non-professionals and children? Impossible! So spake the skeptics upon the writer's announcement, last May, that a summer theatre season, devoted to the interests and entertainment of non-professionals and children, was about to open. Controversial questions poured in from all sides. This was indeed a good omen; for where there is controversy there is interest.

Among the more relevant questions were these:

1. Can a non-professional Summer Theatre successfully compete with other forms of recreational activity in a small city of 11,000 population?
2. Will children and adults show sufficient interest to warrant such a project?
3. Can a summer theatre be managed in such a way as to be self-supporting?
4. Where can the summer theatre be housed?
5. What sort of staff can be secured?

The fact that this information is being passed on to others interested in dramatics would indicate that satisfactory answers were found to all of the above questions; found within two weeks following the first announcement.

The competition question was serious, however, for the local community not only has a first-class community center with a heavy summer program, but it has several lake beaches, supervised playgrounds and public parks, not to mention the recreational advantages of Chicago. The registration of one hundred children and adults from Whiting, Hammond, and East Chicago gave a satisfactory answer to the competition and interest queries.

The financial and housing questions can also be answered together. A fee of three dollars was charged to the adults actively engaged in class and production activity. The adult season lasted for eight weeks and the children's season for six weeks. The above fees, plus the house receipts from the four major productions, met the production costs, the director's salary, and the business and publicity costs. The housing problem was solved immediately by two generous offers. The Whiting Superintendent of Schools and Board of Education opened the school auditorium, with its ample stage and equipment facilities, for the children's classes and productions. The Whiting Community Center, through the co-operation of its Manager and Board of Directors, provided rehearsal rooms and studio production rooms for the evening classes and productions.

With these problems well in hand the Director next turned his attention to the securing of a staff. This did not prove to be much of a problem for the trained staff of the Whiting High School Theatre Board and the staff of the Little Theatre organization rallied around and worked with usual staff enthusiasm and willingness. Scholarship arrangements were, of course, made for staff students.

Four major productions were scheduled for the production season: *So You're From Missouri*, Little Theatre; *Oh, Professor*, Senior High School Class; *Cinderella of Loreland* and *King of the Bookcase*, Junior High School Class; and *The Doctor in Spite of Himself* and *Stuffed Owls*, Little Theatre.

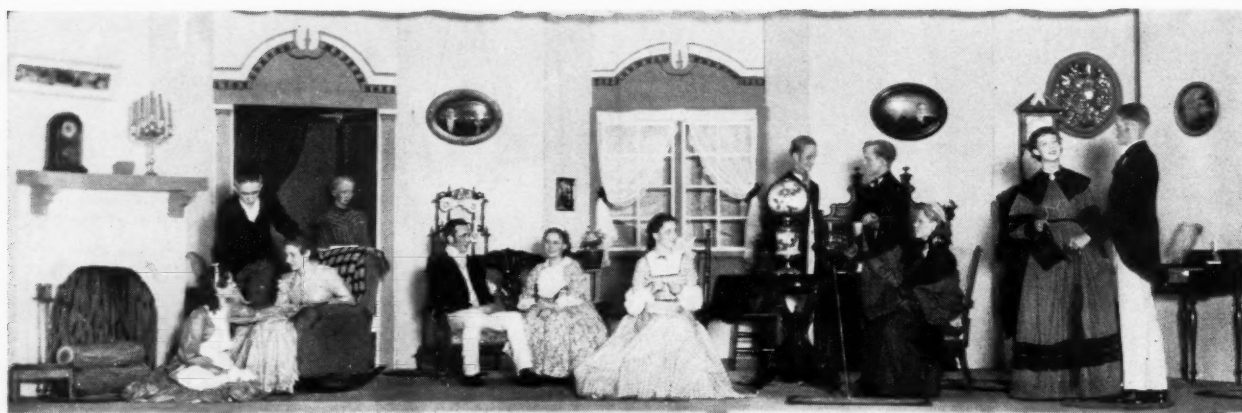
The last two plays were done with central staging, which proved to be quite an innovation. The centrally staged *Imaginary Invalid* and *The Doctor in Spite of Himself* have proved to be the most popular numbers on the past winter's repertoire.

From out of this summer activity has grown a full-sized Little Theatre organization, The Indiana Lakeshore Theatre Guild, which has been officially adopted by the Whiting Community Center as their representative civic Theatre. The home of this Little Theatre—The Whiting Memorial Auditorium—is one of the most beautiful theatres in the entire mid-west.

The season will open with a Theatre Guild production of Noel Coward's *Hay Fever*, on May 22. The production schedule that follows will include some of the following plays and musical comedies: *Tune In*, *Blow Me Down*, *Broadway Bound*, *Remember the Day*, *Eyes of Tlaloc*, *Guess Again*, and premier performances of either *Jack and the Beanstalk* or *Beauty and the Beast*, two new dramatizations.

If this brief account can stimulate any Community to organize and maintain a similar project it will have indeed served its purpose. A variety of activity must be found for the 3,000,000 boys and girls who will make their exit from the public, private, and parochial schools this June.

The entire responsibility for the organization of such a project need not rest with the Director of Dramatic Art; it may be started by a superintendent of schools, a group of home town teachers or by a parents' group. A few such educational recreational dramatic projects in the west and mid-west will do much to prevent the continuance of the so-called "dramatic drought."



LITTLE WOMEN

Produced under the direction of Mr. William Markward at Logan County High School, Sterling, Colorado.

Actors, Yet There is More!

(Continued from page 8)

be placed alive in a tomb today?" A girl promptly answered: "The undertaker would fix that." When the instructor asked, "Why couldn't Romeo get to the bier of Juliet today?" this answer shot forth from a boy: "Because he'd land in the hoosegow if he tried to bust into a grave-yard." A sad reflection on English as it is spoken, but a compliment to the clear understanding these children had regarding the "material" element.

Often we find material is made up of nationality, war, economic conditions, convention, tradition, and so on. It is interesting to note that what one author uses as material, another may use in the general and in the specific theme. We advise our readers not to quarrel with us over the use of the word material, in the sense we use it, but to utilize it in staging and acting plays and to see what it adds to the production. We use the word material in the sense the philosopher uses it and not in the sense of *matter*.

Stage-Business

The term stage-business needs no elucidation, since it is self-evident that it is an important element of all plays and must be thought out carefully by the director and executed accurately by the actor, and clearly motivated.

Action

The term, action, is often confused with that of stage-business, but in reality these terms are distinct spokes in the wheel of the drama. Too many actors and directors forget to consider this important factor. Constantly, the question should be asked by the director and the actor: "What should be going on in the minds of the audience, during this line, or scene or act? Am I interpreting in a manner that causes the audience to think what the author intended it to think?" In selecting plays, care should be taken to choose plays that *do* cause the audience's mind to be active during every line. Such a play always "goes over." Space does not permit the copious illustrating of this element

action, which the writer would like to give to it.

Scenario

Since scenario is given so much attention in all productions today, this element need be mentioned, only. Do not overdo Scenario. The modern tendency lies in this direction. Many directors depend on Scenario largely, in order to interest the audience. A classic play has *literary lines* which audiences should enjoy. To dress Shakespeare, Ibsen, Moliere, Shaw, and others up in gorgeous stage trappings is a great mistake. The word Scenario was applied to "movie" scripts because before the spoken movie came into existence, Scenario with "cut-ins" was all the movies consisted of. A "stage-play" should not be confused with a "movie."

Plot

In using plot for the purpose of clarifying directing and acting, try in *your own mind*, to strip the play of everything but the *main* events. Ascertain if you can tell these events quickly, and in proper succession. If you can, then every line you utter will march toward these main events; every gesture, every bit of stage business will do likewise and the play will move! It will hold the interest of the audience from beginning to end, and be a live interpretation. You should be able to tell yourself the incidents which lead up to the event in a one-act play, in exactly one minute; a three-act play plot can be told perfectly in from three to five minutes. Try clarifying your mind by this process, and see how it improves your acting.

Unity

Unity's *definition* tells the story of itself. It may aid the reader if we add that if a play contains the element of unity, the characters do exactly at the time and the place indicated, what such characters naturally would do. If a play has perfect time unity, the events occur during a period of time which the audience can imagine is passing while it sits in the theatre. If, however, there is a lapse of months and years between acts,

(Continued on page 17)

Let the Drama Serve the Community

(Continued from page 6)

saying that to insult the Burgundians means the ruin of France. He also condemns Bocar to the rack for creating the crisis. As Bocar writhes on the rack, his shirt flies open and discloses the mark of the rose on his chest. It is recognized by an old courtier, father of Diane, and amid the shouts of the crowd, Bocar is restored to the throne from where he sends his wicked uncle as a hostage to Burgundy, thus allowing time to raise a French army to repel the Burgundian invasion which is sure to follow.

Not much of a plot perhaps, but sufficient to string some interesting and colorful scenes on. Add to that possibility some humorous characterizations in the personnel of Bocar's band, especially the rascally friar whose feet continually hurt him, and there is an element of amusement added to the spectacular opportunities. Special music written by the band leader accompanied a great deal of the play and added immeasurably to its interest.

The Culver Summer Schools consist of the Cavalry, The Woodcrafters and the Midshipmen. Now let's see how the various departments of the school were worked into the plot mentioned. The band of Bocar was picked not only because of its acting ability, but also because its members could sing. The eight of them made a very pleasing double quartette. In addition to their numbers, there was one for the glee club as a whole on the occasion of Bocar's appointment as king for a day. Then a general chorus was used for the whole cast of two hundred and fifty on one occasion. A beautiful lullaby in the prologue established a theme song for the play and also afforded opportunity for a very beautiful mezzo voice to be heard. In order to show off the horses of the Cavalry, the Burgundian ambassadors were mounted on black chargers covered with ornamental saddle cloths. Their solemn entrance was accompanied by a

pompous march played by the band. The arrival of the king's party across the lake in a beautiful ornate barge progressing under magnesium flares to the tune of a barcarolle added the naval touch to the atmosphere of the occasion. To add further variety there was a minuet danced by eight boys and girls for the delectation of the Burgundian ambassadors, followed later by a peasant's dance when Bocar became king. This dance done by twenty-four Woodcrafters, twelve dressed as women and twelve as boys, was one of the high points of the evening. As an appeal to the big, husky Midshipmen, they were formed into a king's guard and given a torch dance climaxing in their illumination of the twenty huge flambeaux which lined the garden enclosure. Done in the dark to very colorful music, this number was startlingly effective. During the hour and three quarters continuous action there were three dances, two choruses for two hundred and fifty, one for fifty; one double quartette number, one solo, three processions, one comedy procession, and considerable incidental music of atmospheric kind. Music must play a large part in a play of this type.

Now a word concerning the cost of such a spectacle. The estimated cost of the show described came to \$1,387. This figure included everything. We, however, rented our costumes and owned a great deal of our lighting equipment and our own public address system. For our one night we showed to about three thousand people, so at the moderate price of fifty cents admission we would have made money on one night's performance. Assuming that the ordinary community did not have a public address system of their own, but that they could make their own costumes, the cost of these two items would almost balance each other. As for the lighting equipment, most of it could be donated by local concerns if the proper spirit were generated in the enterprise. This would apply also to the current used and the necessary wiring and a large part of the material used in scenic construction, and thus the expense could be held down considerably.

To make this a community enterprise, there should be an elimination contest on manuscripts started six months before. Considerable publicity should be given this contest and interest built up to the final selection. The dance numbers, the choral numbers, and the general mass parts should be allotted to organizations that could and would do them creditably. The principal speaking parts should be assigned to members of the high school dramatic classes and done so well as to be a constant source of inspiration to the outside organizations that are contributing in any way to the production.

The necessary scenery could be done by the manual training department in conjunction with some local contracting firm which would install it. The wiring and electrical effects could be handled by the

local lighting company under supervision of the dramatics coach. The costumes could be designed and made by the domestic science department or parcelled out among various women's societies in the town, under the supervision of some capable person.

The supervising and motivating source should come from the high school, and in this very real way the school can become a vital force in its community. This element cannot be overemphasized, for behind the whole enterprise is this factor of vitalizing the educational work for the student and stimulating contacts between him and the community at large.

The time has come, thanks to modern invention, for the orphan of the drama, neglected these many years, again to take its place in the ranks of beauty. In so doing, it will provide communities with opportunities to do something for themselves, to join together in the common cause of an artistic achievement which, if successfully accomplished, will do much toward creating civic pride and interest.

Change of Address

Change of addresses should be reported to us at once. Please give both old and new addresses. If your subscription expires after June 1, 1936, the date of expiration appears on the magazine wrapper.

Fundamental Objectives for Play Contests

(Continued from page 5)

I believe that while preparing a production the director should have one thing constantly uppermost in his mind—the determination to put on a good show. A few years ago I heard a speaker at a speech convention in New York say, "The director must remember always that he is first, last, and always a teacher. He must not think of the show, except as a vehicle for his teaching efforts." This I believe to be a pernicious doctrine. Be a teacher first, last and always in the class-room if you will, but on the stage be a leader in a creative effort that is its own excuse for being, and must be good. If you do this successfully, such incidentals as personality development and mental hygiene will take care of themselves.

I believe that this objective is brought nearer by a proper emphasis on winning. What is a contest without the desire and hope of winning? Only once in my life have I entered a contest without making a real effort to win. Needless to say I did not win, nor did I contribute much to dramatic art or to the personal development of my cast.

Another direct objective we should have is to awaken the creative impulse in our students. Our department stores and bookkeeping offices today are full of pathetic examples of mediocrity who might have been creative artists had the proper stimulus been given at the right moment.

The play contest does this, directly, and at the proper time—the plastic high school age. I know a boy who dates his life from the time a play he wrote won first prize as acted by his classmates in a contest.

Another direct objective worth considering in planning our contests is giving our students training in appreciation—not appreciation of everything, but appreciation of acceptable dramatic literature as opposed to worthless material. To this end we should encourage the use of better plays in the contests, and to a certain extent, excellence of dramatic material should carry some weight in the judging. This cannot be done overnight of course, but if the plays your high school groups use this year do not represent an advance over the ones they used five years ago, you ought to begin to do something about it.

This immediate objective leads naturally into a more distant one. If the students develop an interest in the school theatre today, and develop a taste for good drama, they will furnish a loyal and high type of theatre audience tomorrow. This should be an objective of all school dramatics—competitive and otherwise—to furnish general theatre audiences in the future. The theatre in America today is endowed with the finest talent in its history—but it is starving for audiences that can measure up to the fare it serves. It is part of our obligation to an institution that must not die, to furnish that audience. It can be done, if we get busy in our contests and regular school dramatics, and sow the seed. It is absolutely criminal to "put on the senior play" as a piece of disagreeable work, without thinking of the fine end results possible of attainment if the work is done well.

These, then, are the direct fundamental objectives for which we should strive in our play contests: First and foremost, the raising of standards of dramatic activities in our schools, with everything else subordinated to that and ample recognition granted; second, the awakening of the creative impulse; third, training in appreciation of fine drama; fourth, through this training the creation of intelligent workers and audiences for the future.

I believe these objectives are highly necessary to the individual and to society in our modern civilization. I believe they are attainable; I believe that dramatic activity in the schools, especially in play contests, is the best avenue through which to gain them; I believe that if they are fully realized, all incidental educational values of dramatic activity will also be realized, I believe that if they are not realized, all reason for drama in our schools is gone.

In conclusion, let me say that I am an enthusiast of the theatre. I believe it is one of the finest manifestations of the nobility of man. It must continue and grow. To that end, let us have more and better dramatic activity in our schools.



TOM SAWYER
Staged by the Children's Theatre of Charleston, West Virginia.
Directed by Miss Sara Spencer.

The Character is the Thing With Children

(Continued from page 13)

"Well then, suppose you take a holiday this afternoon. You'll be all right tomorrow, won't you?"

He nodded, a little ashamed of himself.

"All right, I'll look for you tomorrow. And then you can tell me about it."

Brownie came to every rehearsal after that, and played his part like a little trouper. But he always shied off the subject of that one afternoon. One day, after rehearsal was dismissed, the director detained his mother.

"Would you mind telling me why Brownie didn't want to rehearse that afternoon?"

"Why no. Perhaps you really ought to know. He was afraid of that tall girl who plays the part of the wicked Queen."

"But why?"

"She makes Snow White eat a poisoned apple."

"Did he really say that?"

"Yes, really. I told him she was only pretending, and he said—'But Mother, Snow White falls down, and all the Dwarves come in and say she is dead. I told him she wasn't really dead, she was just pretending.' And he said, 'Mother, what does pretending mean?'"

"I had a dreadful time trying to explain the word. Finally I said, 'Pretending means acting like somebody else. When you act like a Dwarf—that's pretending.' He thought it over for a while, and then said, 'Mother, when I rehearse, I'm not pretending. I'm really being a Dwarf. When our time comes to go on, I scrimp all up like this, and I hold my lantern in one hand, and my bag of gold in the other, and I come on.'"

Retracing this occurrence in her mind that afternoon, the young girl realized that therein lay the lesson she had been seeking.

The next day, she called her actors to-

gether. "Cast," she said, "you are at work now on one of the oldest and loveliest of fairy-tales. The things that happen in this play are not happening to you, because you are not in this play. They are happening to Snow White and the wicked Queen and the maids-in-waiting and the seven Dwarves. The things that happen here are not real, but they are as real as your characters are."

"If the children in the audience are going to believe this play, they must believe that you are the characters these things are happening to. I want you, this afternoon, to forget your own thoughts altogether, and think only the thoughts of the character you play. When Snow White comes into the Dwarves' house, tired and hungry, she will not think, 'What should I do if I were tired and hungry?' but she will think, 'What would Snow White do if she were tired and hungry?' If we cannot make fairy-tale things happen to us, we can at least be the characters that the fairy-tale things happen to."

On this understanding, rehearsals proceeded. Time pressed, and the director could not get the perspective to see what was happening.

Dress rehearsal came. The director sat down in the dark, empty house to watch the play with critical eyes. Her hands were freezing, and every nerve was tense and strained. "My work on that play is finished," she thought with terror. "From now on, it is in the hands of those little children. How can they carry it? What shall I do if it is wrong?"

The curtain went up. A play began to unfold. Not the play she had been rehearsing for the last four weeks, but a new play, based on Reality, and yet transcending Reality. Somewhere, in the young girl's mind, a door opened.

"Reality," she said, "is what is in an actor's imagination."

It was the first lesson she had learned, and it had taken almost two years.

Don't Forget to Create an Audience

(Continued from page 9)

They are still with us. They still invite our concern. To Tom, for example, in seeing a stage play, they are painfully obvious, violently difficult to explain away. I'd like to go over some of the considerations you'll have to keep in mind when you talk to Tom about the theatre.

When Tom first attends a legitimate production he makes unfavorable comparisons with the motion pictures he has last attended. He enters a lighted auditorium instead of a darkened one; he usually finds himself seated uncomfortably on a hard chair rather than sinking into cushioned softness; he is exposed to considerable delay where he has been accustomed to immediate action. When the curtain does go up, he sees a space about as large as the mayor's living room. Tom must appreciate acutely that for the next fifteen minutes to two hours everything has got to happen in this one place. No one knows better than he that in most motion pictures the camera makes a point of never staying for more than a few seconds in one place and that in the course of an hour and fifteen minutes during which the picture runs, the physical universe and the unlimited realms of man's imagination are the only restrictions put upon the places where the camera may go. Upon scrutinizing the set more closely, Tom is aware that in the realistic set the walls are canvas, the doors are impractical, the furniture has an artificial arrangement which makes it possible always for the actor to face the audience. He can't come within a thousand miles of the Penthouse in the last William Powell picture. Tom views none too hospitably the characters who abruptly dash on and off the stage for the first ten minutes of the play. These characters stand around and talk about things that the camera would show and the microphone would convey with sound effect. Tom had to listen more carefully than usual because he must get the meaning of the speeches, if he is to understand exactly what is to follow. In a picture he'd see it. Over the radio, he'd hear it.

Along about this time, Tom feels a sense of restriction. Will everything have to occur in this small space? Is he going to see only this one room? Are only about a half-dozen actors coming on the stage? Won't there be that thrilling, action, "wow" finish? Won't somebody do something more than talk? No cliffs to fall down; no horses to throw riders; no hand-to-hand fights to palpitate over; no fast moving automobiles to ride in; no giant liners to dock; no roaring airplanes to swoop and twist and curve. In other words, Tom is realizing what limitation of space means and what an important part the physical equipment of any theatre plays in a production.

THE HIGH SCHOOL THESPIAN

It is with almost a start that Tom sees how everything must begin, reach a climax, and end as if actually it took place in the time of the play. No scenes of the hero's birth, early life, first fight, dawning interest in airplanes, enlisting in the air service, meeting his two buddies, and finally dying heroically that America, France, England, Italy, passenger service, mail planes or something may go on. Here, in this theatre, all these forces that have been building up must be realized with consecutive immediacy.

If an actor leaves the stage to have dinner, he's got to stay away long enough to have dinner. If someone calls from the station to say he'll be right up, he can't immediately walk into the room. Time can change appreciably only when the curtain is down and this may take place, by the very nature of things, only at infrequent intervals. There can't be much character development in the fifteen to sixty minutes of a one-act play. Perhaps a little more character change may take place in a full length play—but only a little more. Not very many different things may happen. And whatever happens must follow a severely chronological order. Tom sees somewhat restlessly that, in a stage play, time instead of flying has clipped wings.

Tom, I suspect, would be the first person to admit that a hand to hand conflict on the stage would be silly. While he'd want airplane cockpits, automobile dashboards, liner engine rooms, wind swept cliffs, and rearing, frothing, lathering steeds, he could quickly see the impossibility of realizing these colorful things materially on the stage. The scenes couldn't be achieved in the movies, either, were it not for the fact that sequences may be shot on different days, in a variety of places, and retakes made until all person in authority are satisfied.

Over the air, sound and voice are free to indicate limitless activities inconceivable "on the boards." Tom knows that the climax in the stage play can never compete with those crashing, violent, elaborate contrivances so frequent in films and over the air. Tom may not think these challenging problems to a sustained conclusion, but he's conscious of them. They hamper—sometimes almost invalidate—his enjoyment.

After all, Tom is a normal boy, growing up under the influence of his environment, as all normal boys must in all environment. He can't enjoy activity for which he has had no preparation. Remember now that it is assumed that legitimate productions will be available for him; that they will improve in quality, increase in number, expand in intellectual content; that the community and the school authorities feel the legitimate theatre is worth preserving; that Tom is not to prefer necessarily one kind of entertainment to another—he is merely to be open minded and appreciative of all dramatic experience. Assuming, granting,



SHE STOOPS TO CONQUER

Cut loaned by Players Magazine

Produced in Modern Dress by the Dramatic Club of North High School, Denver, Colorado.
Directed by Miss Katharine Anne Ommanney.

accepting these premises, it is up to the teachers in drama and/or English to get across to the student a sufficient background and appreciation of drama to allow the legitimate theatre to take a place in Tom's mind as a functional, driving effective part of his emotional and intellectual consciousness.

You will notice that I have proposed the problem, and quite artfully avoided offering a solution. I do feel though that realizing the need is the first step, fulfilling the need must be a matter of individual interpretation, experimentation, and—what perhaps we have at times avoided in the earlier days of the non-commercial theatre—thought.

Creative Dramatics as a Background for Drama

(Continued from page 4)

material, and some or all of the characters. But turning the story into a play involves much thought and imagination, and in the spontaneous creation of the dialogue, the criticisms and the many repetitions and variations of the playing, the piece of literature becomes alive and it becomes theirs. Crude it is and lacking in the polish which is necessary for an audience. But the children have grown in the process of creating the play, and this is the all-important thing in education.

A play which is to be presented for a pay audience should be the best a school can offer. It should be skillfully directed, and cast with the students who can most effectively interpret the roles. The finished product becomes the objective, the teacher becomes the dictator. In the non-exhibitional creative dramatics, on the other hand, the shy, awkward girl may realize her heart's desire to play the princess, for the class is the only audience, and everyone may play what he pleases. The play is not written, the dialogue never "jellies," and the action is forever new. On the few occasions when the dramatization is formalized for an audience, the play keeps changing until the moment of production, for the class in-

variably has brilliant last moment ideas.

Students who have had a rich background of creative dramatics make remarkably good material for the high school dramatic teacher. They take their drama seriously, and show more than average discrimination in dramatic study. And because they have had experience in developing plays of their own, they bring to their study of formal drama a rich appreciation of well-made plays and a creative imagination which breathes life into every character they interpret.

Actors, Yet There is More!

(Continued from page 14)

time unity vanishes. Invariably when I attend such a play, if it *was* interesting, the general comment is: "Wasn't that a dandy play?" Or, "My! That's a great play!" The comment on a play which has time unity, however, will be, "Isn't that true?" or "I forgot I was in the theatre, is seemed so real!"; or if a comedy, "I laughed every minute because so and so was just the way Jack does that same thing!" In other words, the audience doesn't think in the terms of an artificial play but in terms of real life when time unity is preserved.

When we wish to burlesque, we throw unity to the wind and cause the character to do and say what such a character would most certainly *not* do and say in the given circumstances. The farce is a modified form of the same principle.

Frequently, too, farces and burlesques have no rim and tire to their wheels; in other words no general or specific themes.

Each type of play has its place, but if one knows what elements are in a classic, he interprets these, and when he sees any one of the classical elements lacking, the actor omits these elements from his interpretation. Plays like *The Passing of The Third Floor Back*, *Milestone*, some of Sir James M. Barrie's and many of our contemporary plays may lack some of the classic elements, and yet be worth presenting to our audiences. The point is, "Know the elements found in your particular play and direct it, and act it accordingly."

DRAMATICS AMONG COLLEGES AND UNIVERSITIES

This department is included for the purpose of furnishing high school directors and students with news regarding the most significant events occurring in dramatics among colleges and universities.

News for this department is furnished by *Alpha Psi Omega*, a national dramatic honorary collegiate fraternity, and *Delta Psi Omega*, a national honorary drama society for Junior Colleges.

Plans for Mohawk Drama Festival Announced

DEFINITE dates and plans for enlarging the 1936 Mohawk Drama Festival which will present Mr. and Mrs. Charles Coburn and other outstanding stars of the stage in some of the world's greatest plays, together with innovations in its Institute of the Theatre at Union College, were announced recently by President Dixon Ryan Fox following a meeting with Mr. Coburn.

America's "Malvern" as the Mohawk Drama Festival is called, will again be sponsored by Union College and will present its plays in the new Outdoor Theatre on the campus.

The 1936 Festival season will consist of six plays, two more than last summer when it was inaugurated with a program of four plays that were attended by more than 16,000 persons from all parts of the country.

Shakespeare's popular tragedy, *Macbeth*, will open the season the week of July 21. In succeeding weeks will follow Moliere's comedy, *The Imaginary Invalid*; *The Yellow Jacket*, the noted Benrimo play in the "chinese manner"; Sheridan's satire, *The Rivals*, and two other plays, one of which will be a new play by a well known American writer.

Another innovation in this year's Mohawk Drama Festival will be the alternation of Mr. and Mrs. Coburn with other leading stars of the stage in heading the professional company of the Festival.

Several important changes will also take place in this summer's Institute of the Theatre which will be conducted for eight weeks, July 6 to August 29. The Institute's program of study will be di-

rected towards giving students even greater opportunities for gaining professional experience in the theatre, both in acting and in play-mounting, than was experimentally attempted last summer. It was demonstrated then that the innovation of bringing the classroom and professional theatre together is practicable and profitable both to the students and to the stage.

Instead of having only one outstanding authority on the theatre lecture during the eight weeks session of the Institute, as was done last year, the 1936 Institute is engaging eight of the country's leading experts on various phases of the theatre to lecture for one week each on the "history and theory of the theatre." Already staff positions have been assigned to Barrett H. Clark, Walter Prichard Eaton, and Clayton Hamilton. This will be the only lecture course in the Institute, the other courses being those in which the student will "learn by doing" under the supervision of the Festival technicians and stage directors.

The Institute, in which 70 students from a geographical area extending to Nebraska and to Georgia were enrolled, will be limited this summer to 50 men and women "seriously interested in the professional theatre, working in the "little theatre," or in teaching dramatics.

This summer the student will start the day with two hours of academic work in the theatre. Then there will follow four to six hours of rehearsals and preparations for the Festival productions which, from July 21 to August 29, will afford students an opportunity to obtain practical experience in public performances with Mr. and Mrs. Coburn and their professional company. The students will be

given subordinate parts and will be trained to understudy the principal characters in the plays.

Mr. Edward L. Carroll, director of dramatics at Union College since 1928 and secretary of the staff last year, will be chairman of the Institute this summer. Milton M. Enzer, assistant to the president of Union College and graduate manager of its Montebanks Theatre, has been reappointed registrar of the Institute.

Miss Rosemay Ferguson, vice-president of the Footlighters Club of Ashland College, Ohio, was elected May Queen for 1936. She played the feminine lead in the college production of *Tommy*, on March 12. On May 23, following her coronation, a campus play, *The Aztec Maid*, will be presented in her honor. Miss Thelma Slack directs dramatics at Ashland College.

* * *

Miss Anna Louise Barney, director of dramatics at State Teachers College, Chico, California, reports successful productions of *She Stoops to Conquer* late in February, and *Journey's End* late in March. A play festival for high schools of northern California was held at this college on March 13, 14. This event was under the auspices of the Associated Students and the local cast of Alpha Psi Omega.

* * *

The Little Theatre play schedule for Stetson University of Deland, Florida, included production of the following plays during the present school year: *The Late Christopher Bean*, *Your Uncle Dudley*, *Little Women*, *The Piper*, *The Romantic Age*, *Macbeth*, and the Faculty play. All plays were given two performances. The first was a special presentation for the University students, and the second for the members of the Faculty. Productions were under the supervision of Willie Dee Willian and Irving C. Stover.

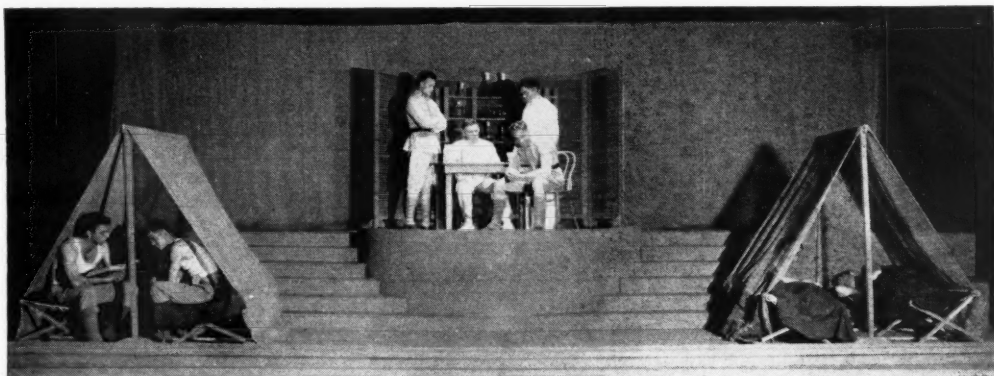
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The production of *Helena's Husband* (Phillip Moeller) presented by San Bernardino Valley Junior College (California) was awarded first place in the Dis-



Scene from
*DEATH TAKES A
HOLIDAY*

Produced by
Alpha Cast of Alpha Psi
Omega at Fairmont State
College, Fairmont, West
Virginia. Directed by Prof.
L. A. Wallman.



YELLOW JACK

Staged by Miss Ethel Robinson
at Bakersfield Junior College,
Bakersfield, Calif.

strict Finals of the Annual Pasadena Playhouse Tournament held in San Bernardino on February 15. The final contest was held at the Playhouse on March 31. Lillian Scott, who played Helen of Troy, received first place for acting by a woman and Welder Daniel who interpreted the role of King Menelaus received honorable mention.

The members of Delta Psi Omega assisted with the annual college revue which is built around the newspaper idea and is entitled *Co-ed Confidence* or *An Intimate Journal of College Life*. An original melodrama on the Cinderella theme was presented in the stylization of paper—dolls, furniture, acting, and costumes all being harmonized in this idea. Virginia Boteler, member of Delta Psi Omega, designed the production.

The cast expects to present Oscar Wilde's farce, *The Importance of Being Earnest*.

About fifteen one-act plays and four three-act plays have been produced this season at State Teachers College, White-water, Wisconsin. Among the plays given are: *The Newspaper Bride*, *Holiday*, *The Return of Peter Grimm*, *The Jade God*, *Imitation*, *Good Medicine*, *Ile*, and *The Grand Old Man*. All plays are produced by the school dramatics organizations: The Thespian Dramatic Club, and the local chapter of Delta Psi Omega. Miss Florence E. Holcombe has charge of dramatic activities.

Under the sponsorship of Alpha Psi Omega of Linfield College, McMinnville, Oregon, four major dramatic productions and twenty-five one-act plays have been produced during this school year. A special project was the production of a melodrama, given with two different casts in the Pioneer Theatre. The school also produced for the first time in the Pacific Northwest the powerful, anti-war play, *Peace on Earth*.

Death Takes a Holiday is the campus production for May Day, and the season will close with out-of-door productions of streamline versions of Shakespearean plays. Mr. R. D. Mahaffey is Cast Director.

By the end of the present year, The Stout Institute of Menomonie, Wisconsin, will have produced the following major plays: *Miss Lulu Bett*, *Icebound*, and *Gold in the Hills*. Miss Violet M. Hassler directs dramatics at The Stout Institute.

Lindenwood College of St. Charles, Missouri, reports a very successful production of *The Late Christopher Bean* on December 13. The Play was under the direction of Miss Mary Mackenzie Gordon. All parts were taken by girls, including those of the male characters. This was a difficult task, but the roles were so well performed that "even their best friends did not know them." On March 27 a different cast presented *Heart Trouble*. This was also a worthy performance. This year's dramatic season will close with a presentation of the Commencement play given under the sponsorship of the local chapter of Alpha Psi Omega.

Recent plays produced at York College, York, Nebraska, include: *Sun-Up*, *The Ideal Husband*, *Her Temporary Husband*, *Quality Street*, *A Doll's House*, *The First Mrs. Fraser*, *So This Is London*, *He and She*, *A Lucky Break*, *The Servant In The House*, and *The Best People*. In April the College staged Alberto Casella's *Death Takes a Holiday*.

The Plays and Players of Los Angeles Junior College, California, presented *The Bishop Misbehaves*, during the week of March 8. Ernest Sarracino was featured in the role of the Bishop of Broadminster. Maxwell Anderson's play, *Mary of Scotland*, was presented during the week of March 30. Tom Dixon directed this production; Jerry Blunt staged it in settings designed by Dan Powell. Harold Turney is managing director.

A very successful production of *Abraham Lincoln* was staged by the drama students of Pomona College of Pomona, California, on February 13. The cast included the largest number of players ever assembled for one production at this college. Mrs. Lucile W. Lewis directed the play. Bob Hixon played the part of Lincoln, and Esther Carter interpreted the role of Mary Todd Lincoln.

A production of *Goin' Modern* was staged late in February by the Delta Psi Omega Players of Eveleth Junior College, Eveleth, Minnesota. Mr. Earl W. Blank directed. Other dramatic productions of the Eveleth Junior College Theatre were: a program of one-act plays, the Senior Class play, *That Ferguson Family*, and Children's Creative Dramatic Recital. These productions were all presented in April. The Seventh Annual One-Act Play Contest was held on May 5.



Scene from HAY FEVER

Presented by University Players at University of Richmond, Richmond, Virginia.

The Ambling Thespian

by EARL W. BLANK

Thespian National Director and Director of Dramatics at Eveleth Junior College.



MR. BLANK

and to extend appreciation for your cooperation. He wishes you a most pleasant summer.

SUMMER vacation is just ahead and we can all look forward to a period of rest and relaxation. With a good year behind us filled with successful accomplishments, we feel we have earned the vacation. The Ambling Thespian wishes to congratulate you upon the work you have done

Shakespeare in the West— California and Texas

If you are out west, or if you are planning a trip, it will be most worth your while to visit Pasadena and attend the Pasadena Community Playhouse Second Shakespearian Festival. The following plays (the Greco-Roman cycle) are to be given from June 15 through August 1:

Troilus and Cressida
Timon of Athens
Pericles, Prince of Tyre
Coriolanus
Julius Caesar
Anthony and Cleopatra
Cymbeline

Or you might wish to travel to the Texas Centennial where the famous Old Globe Theatre Players are winning new laurels. It certainly can be a combination of travel and culture with a glorious trip to the west and a feast of Shakespeare.

My Book Choice for This Issue

The Role of the Teacher in Personnel Work, by Dr. Ruth Strang, Teachers College Press, Columbia University—Price \$2.00.

You may wonder why I have chosen the above work for this issue. First of all, I chose it because I am growing more and more to believe that dramatics, vocational guidance and personnel counselling tie up very successfully. Everywhere we are hearing and reading about poise and that poise is necessary to success. We know that poise is mental and physical health combined. Dr. Strang has given us a concrete picture of how the teacher can work with the student in curricular and extra-curricular work to best bring out his personality, guide him into right thinking and develop ideals so that he is able to cope with life's problems. This is the best book of this type I have been able to discover. Every dramatic director should know it. It will widen your hori-

zon and give you more vision as to what you can really accomplish via the dramatic course, acting, or backstage work.

Personality Traits Worth Developing Through Dramatics

In the *Junior College Journal* for March, 1936, is an article by Miss Julia Cameron, student in the University of Chicago graduate school. It is entitled: "Junior College Training for Retail Store Work." In the article she lists seventeen traits set up by twenty-five stores in the San Francisco Bay district as necessary for a successful salesperson. The frequency with which the traits were mentioned is listed after each trait. Here they are:

Personal Appearance	36
Initiative	15
Sociability	11
Friendliness	11
Individuality and Sparkle	11
Refinement	10
Sincerity	9
Enthusiasm	9
Dependability	8
Ambition	8
Good Judgment	7
Businesslikeness	6
Leadership	5
Co-operation	5
Cheerfulness	4
Sense of Beauty	4
Self Control	2

The interesting thing about this analysis is the fact that true educational dramatics can develop these traits in students and help them face life with more security and actually advance themselves in position as well as financially. What applies to the salesperson in a store applies in any industry and profession. Let us, as students and directors, make these traits our personality goal.

Dramatic Party Suggestions

Every year one of my dramatic societies has an outing. It is an annual affair. We buy steaks and go to a picnic place and fry them over a camp fire. I think these outings are the pleasantest moments we have during the year.

I have just read Rose Wilder Lane's beautiful book, *Old Home Town*, and it gave me the idea for these suggestions. For the most part we have become so prosaic in our methods of entertaining. We have dances. Dances are fine, but I think a return to simpler pleasures is healthy. Why not go back to the novelty of having a box supper or spelling match? The very popular games of *Politics* and *Monopoly* which have come to the front not so long ago are a recognition of this fact by the manufacturers of these games. They have superseded *Bridge* at many a party. The same thing is true or maybe I should say was true of *Keno*. My

Thespians had a *Keno Party* and liked it a lot. When I read about the good times people had thirty years ago, I became very much interested in those simple pleasures. Rose Wilder Lane has romanticized about them, it is true, but it is also true that we could be original today by trying some of these former means of entertainment.

Worthy Projects

During this past year students have been offered opportunities in dramatics as never before. The Jane Manner Drama Studio, The Bishop-Lee School, Northwestern University, and Maclean College of Music, Dramatic and Speech Arts are offering scholarships to high school students. These are some of the schools which are looking out for the student who normally could not afford to study further.

Another interesting project is being inaugurated at Grinnell College in Iowa. A scholarship at Maclean College of Music, Dramatic and Speech Arts is being offered a young man who submits the best essay on the subject "The Art of Acting." I am acting as one of the judges and furnishing the other two for this contest, and in turn, Grinnell College through the efforts of Mrs. Sara Sherman Pryor is acting as one of the judges and furnishing the other two for the Maclean College Thespian Contest. This cooperation helps to knit more closely the entire field of dramatics. I mention the matter here as a suggestion to other groups who might wish to try some such plan of interchanging judges for any type of contest.

100% Representation

The states of Nevada, New Mexico, North Dakota, Rhode Island, Delaware and South Carolina are not represented on our chapter roll. I am hoping that dramatic directors in schools from these states will read this item and make the effort to bring their schools into the Thespian family so that we can have a hundred percent state representation. The director who does this will have the satisfaction of accomplishing a truly educational advancement in his or her state.

My Play Choice for This Issue

Remember the Day by Philo Higley and Philip Dunning. Row Peterson & Company, Evanston, Illinois. Royalty Rates on Application.

This is to be my 1937 senior class play. I am sorry I could not use it this year but I discovered it after my season was set. It is an ideal senior play as many schools have discovered. It deserves a long life and will get it, I know. It has real theatre, has the very essence of youth permeating it, is idealistic without being mawkish, and should prove of intense interest to those fortunate enough to be cast in it and prove a real test of a director's ability to make the theater beautify life. It was ably reviewed in the March-April issue of *THE HIGH SCHOOL THESPIAN*. I suggest it here because I believe in planning my season a year in advance.

HERE AND THERE

Thespians of Troupe No. 119 of Washington High School, New London, Wisconsin, presented *As The Clock Strikes* on March 6. The play was produced under the direction of Mr. H. H. Brockhaus. Miss Gertrude Hoffmann was adviser to the production staff. Music was furnished by the school orchestra under the direction of Mr. O. J. Hoh.

The second annual one-act play contest sponsored by the New London Chapter of Future Farmers of America was held on March 27, 28, in the Washington High School auditorium. A total of eight plays were given.

The Inter-Class One-Act Play Contest was held in December at the Garret Schenck, Jr., High School, East Millinocket, Maine. *Three's A Crowd*, given by students of the 10th grade, was awarded first honors. Marley Wheaton and Eleanor Jamison were selected best actor and actress respectively. Students of the 12th grade presented *Fancy's Knell*, and students of the 11th grade gave *The Singapore Spider*. *A Woman's Touch* was given by three pupils while the judges were conferring. *The McMurray Chin* was given as the Senior Class play on February 7. Mr. Daniel Turner directs all dramatic activities at this school.

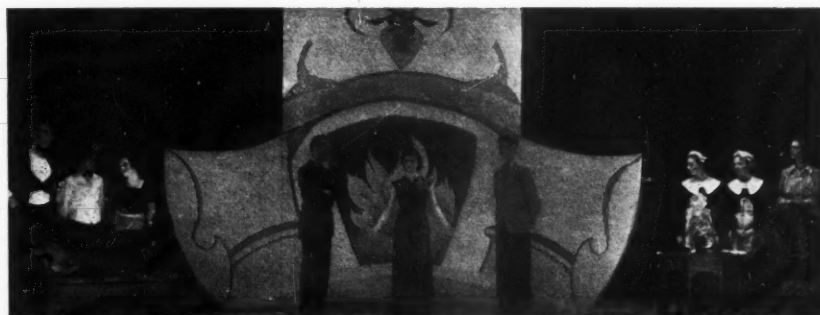
The Class of 1936 presented *Lightnin'* as one of this year's major productions at McKinley High School of Canton, Ohio. Miss Iris Haverstack directed the play. She was assisted by several students and departments of the high school. *Bab, the Sub-Deb* was produced a year ago by the same class. Troupe No. 310 was recently organized by Miss Haverstack at this high school.

The three-act comedy, *Digging Up The Dirt*, was presented as the Junior Class play at South High School, Lima, Ohio, in December. Edith Ridenour and Ruby Byerly directed. Miss Thelma Glassford sponsors Troupe No. 317 at this school.

The Ninth Guest was produced late in November as the Senior Class play at Berlin, New Hampshire, High School. Miss Margaret M. Fraser directed.

Three casts were used for a successful production of *The Family Upstairs* at Pontiac, Michigan, High School, on April 15, 16, 17. Mr. W. N. Viola directed the play.

The annual Valentine tea-dance was given by the Thespians of Central Valley High School, Greenacres, Washington, on February 14, at the home of Margaret Gillespie. *The Man on the Curb* was given on this happy occasion.



Cut loaned by Players Magazine

Another scene from *SHE STOOPS TO CONQUER*. Given in Modern Dress at North High School, Denver, Colorado. Directed by Miss Katharine Anne Ommanney.

Thespians of Troupe No. 258, Ensley High School, Birmingham, Alabama, were awarded a Cup and a scholarship at the Interstate Play Contest held on March 14 at Huntington College, Montgomery, Alabama. Miss Florence Pass is in charge of dramatics at Ensley.

Thespians from Manistee, Michigan, High School have made an attractive addition to the initiation ceremony by using pledge pins made in the form of rosette of blue cellophane and yellow satin ribbon, cleverly fashioned and sewed to safety pins. New candidates are required to wear these pledge pins for one week after the formal installation. Thespians feel this is a dignified and attractive way of introducing new members to the school as a whole.

Directors are urged to send the Editor copies of their play programs for productions staged during the present year. A two dollar prize will be awarded to the director who submits the most attractive program.

Fifteen members of the class on "Problems in High School Play Production" of the School of Speech, University of Southern California, are subscribers for THE HIGH SCHOOL THESPIAN. The magazine is used in class. Mrs. Tacie Hanna Rew, assistant professor of speech, has charge of this group.

Due to a fire which destroyed the high school building on February 29. Thespians from Edgemont, South Dakota, High School were compelled to abandon their plans for a district one-act play contest. The contest had been scheduled for this spring.

She Stoops To Conquer was produced as the Senior Class play at Fort Benton, Montana, High School, on March 12, 13. Miss Alice McCollum, sponsor for Troupe No. 195, directed this production.

Almost one hundred students had parts in the production of *Once in a Lifetime*

given by the Class of 1937 at McKinley High School, Canton, Ohio, late in March. The double-cast system was used for the two performances. Miss Iris Haverstack directed this elaborate production.

The Two Impostors by Tacie Hanna Rew was staged by the Experimental Little Theatre of Play Productions of the University of Southern California, on January 16 and 17. A number of people assisted in this production. The audience was asked to indicate whether this play was usable for production by secondary schools.

Thespians from Madison, South Dakota, High School attended a production of the operetta, *Tune In*, given in Sioux Falls late in March. Miss Mabel Phelps is sponsor and Miss Mary E. Sheldon, troupe secretary.

Among Our Directors

Miss Mary E. Schwyhart is now directing dramatics at Sac City, Iowa, High School.

Miss Lotta June Miller, our Assistant National Director and director of dramatics at Central Valley High School, Greenacres, Washington, has been granted a scholarship for this summer by Miss Theodora Irvine, director of The Studio for the Theatre of New York City. Miss Irvine's school is famous for its work in diction.

Miss Lenore Norman has assumed the sponsorship of Troupe No. 275 of Victory High School, Clarksburg, W. Va.

Mr. Bert Goodwin succeeded Mrs. Margaret Lambie as Thespian sponsor at Ripley, West Virginia, High School. Mrs. Lambie resigned early this semester.

Miss Jean Donahey, Thespian Regional Director for Pennsylvania and director of dramatics at Brownsville Senior High School, South Brownsville, is planning to attend Pennsylvania State College this summer.

PRACTICAL SUGGESTIONS

FOR THE BUSY DIRECTOR

EDITED BY MARGARET L. MEYN

Material appearing in this department is selected with the hope that it proves helpful to the busy director of dramatics. The editor will welcome short contributions of a practical nature concerning problems of acting, staging, and directing.

Rhythm Development



MISS MEYN

FIRST of all, in defining rhythm, we find that it is the fundamental beat of the play or a regularly recurring accent throughout the play. Every play has a basic rhythm. In a three-act play, the rhythm is set out in the first act. Then, in the second act, the tempo varies and builds up to the climax. Finally, in the third act, there is a slight drop back to the basic rhythm which has been set out in the first act. It is up to the director to spot first what the basic rhythm for the play is and then secure varying tempi.

According to psychology, we are most accustomed to auditory sensations. Auditory rhythm tends to be more real than visual to the audience. That there is a coordination between rhythm and muscular control is manifested in the rhythmic beat of the heart and rhythm of muscles in calisthenics. So when the tempo of the play changes, the audience reacts with the change of the speed bringing about emphatic response from the audience. In order to unify the audience response to the fundamental rhythm of the play, the actors must establish the rhythm at the outset, and tie-up the movement and business with line reading. Likewise, the rhythm of the play is determined by the lines of the script itself. For example, Paul Green, in his plays, has given a beautiful rhythmic value to his lines, which aids the director in sensing the emotional pattern and rhythm more readily.

Localizing Rhythm

Does every play have the same rhythm? This may be answered by saying that each locality and country has a distinctive rhythm. In fact, rhythm conveys nationality; for example, a great majority of Russian dramas are heavy paced. For the average American people, farce is too slow. Thus it is up to the director to do research in order to catch the "feel" of the race, people and locality in his play, and he must realize that rhythm is one of the most important means of establishing the atmosphere.

The people in the play will establish the rhythm. They might be slow mov-

ing, slow thinking, slow plodding or the reverse, quick thinking, rapid fire or gay. Thus the rhythm felt gives life to the play. This ties it together into a unified whole coordinating action, actors and dialogue creating an illusion and carrying the audience along through the action of the play.

Rhythm in Scenes

Rhythm blends comedy scenes into tragic or serious plays and vice versa. Rhythm bolsters up transitional and parallel scenes, holds the interest and ties them into the whole. By rhythm, the timing of entrances and exits is obtained. It determines the timing of off stage noises, music used, etc.

In transitional scenes, watch the rhythm and keep up the speed of the movement and dialogue in harmony with it. Watch the length of pauses determined by the rhythm, as pause is a rhythmic change. Pauses are so gay so long as they are meaningful. In connection with this, re-occurring off stage noises must be in harmony with the play. The director must be aware that there are two important fundamental ways of obtaining the principal rhythm:

1. A person holding stage from one episode or scene to the next is the person to maintain the fundamental rhythm.
2. Re-establish at the beginning of the scene with the entrance of a new character. Increased volume, and changes of pitch are important. Increase the intensity, and pick up cues with greater speed.

It is essential that the director be aware of movement, and keep up the rhythm, variety and intensity through the play. Conserve the beginning of a scene and then increase the size of movement, number of people moving and then the members moving at once.

Special Scenes

Diminishing Scene

In this scene the intensity is diminished slowly and is accomplished by dropping the means used in building a scene one by one in the reversed order. It should take one-third the time to diminish that it took to build up the scene.

Drop Scene

A drop scene is one in which there is a sudden change from a point of high intensity to a much lower point. If a drop scene precedes a scene which builds to a climax, it helps to intensify that scene.

Suspense Scene

We prolong the suspense scene as to include reverse rises and falls within it. Usually begins higher in intensity than an ordinary climatic scene, then drops, rises, drops and rises again.

With these varied examples of rhythm, we begin to be rhythm-conscious and feel the beat of the play almost at a reading.

MOVIES

We Have Seen

SCREEN NEWS

- * Poor—don't throw your money away.
- ** Average—if you don't have much, miss it.
- *** Good—it is worth the admission fee.
- **** Excellent—borrow money if necessary.

****The Prisoner of Shark Island.** A photoplay based upon the life of Dr. Samuel A. Mudd of Civil War days. As the reader may know, Dr. Mudd was accused of being one of the conspirators in the assassination of Abraham Lincoln. The picture shows how Dr. Mudd unknowingly gave medical help to John Wilkes Booth after the latter's escape from Washington, Dr. Mudd's trial by a military court, and his finally being sentenced to life imprisonment on Dry Tortugas, a small penal colony off the coast of Florida. His attempted escape is the most thrilling part of the film. Warner Baxter does moderately well as Dr. Mudd who is eventually released for his efforts in fighting off an epidemic of yellow fever. Students of American history will find this picture interesting.

******These Three.** The producers claim that this film is in no way connected with the Broadway hit, *The Children's Hour*. Yet the similarity is too great to take the producers' words seriously. The screen play is by Lillian Helman, author of *The Children's Hour*. The story is essentially the same as that of the latter; namely, the power of a school girl's false and malicious defamation upon the lives of two young school teachers and their doctor friend. Miriam Hopkins, Merle Oberon, and Joel McCrea give splendid performances as the teachers and doctor respectively. Bonita Granville as Mary Tilford, the malicious student, and Marcia Mae Jones as Rosalie reach high standards for child acting. This is a picture worth seeing. It has a genuine story to tell and it does it superbly. Especially good for school children.

******The Life of Louis Pasteur.** Ordinarily, a straight-forward biographical story does not prove good material for a motion picture. *The Life of Louis Pasteur*, however, is a notable exception. The story presents in a clear and dramatic way some of the discoveries of the famous scientist; with particular emphasis being placed upon his work in discovering the cause and cure for hydrophobia. The theme is an appealing one, the acting is very good, and Paul Muni, as Louis Pasteur, gives his best performance as a screen actor. This film is highly educational, as well as entertaining, and it teaches us to respect the work the scientist contributes for the good of mankind. This picture has undoubtedly been shown in the majority of communities by now, but if it is given a second showing, and if you have not already seen it, don't pass it up. It is a truly worth while picture.

******Modern Times.** A Charles Chaplin film is always an event in the cinema world. *Modern Times* is Chaplin's latest and in many ways his best. Few other recent films have attracted as much international attention. Some so-called critics, both here and abroad, have proclaimed it communistic in tone, having completely missed the point that it is an excellent satire on the "speed-up" system in industry. The humor is always that of the little man with the abbreviated mustache, baggy trousers, and large shoes with turned-up toes. Chaplin does not speak, but the scene in which he sings convinces us that he has a splendid voice for the "talkies" and that he should make use of it in his next film. High school students will find *Modern Times* highly enjoyable, rich in satire, and perfectly free from those much over-rated dangers of communistic influences.

THE HIGH SCHOOL THESPIAN

ON THE HIGH SCHOOL STAGE

First at Bethel and The Neighbours High School Winners in Pasadena Play Tournament

First at Bethel, entered by the John Marshall Junior High School of Pasadena, California, was awarded first place in the seventh annual Pasadena Community Playhouse Association One-Act Play Tournament for Secondary Schools and Junior Colleges, held on March 20 at the Pasadena Playhouse. In the Senior High School Division, first place was awarded to Taft Union High School of San Joaquin Valley with the play, *The Neighbours*. This session of the contest was held on March 30. San Diego and San Bernardino tied for second place in the senior high school division, and Monrovia-Arcadia-Duarte Union High School received third place.

In the Junior College Division, held on March 31, Modesto Junior College received first place with its presentation of *The Intruder*. Second honors went to San Diego Army and Navy Academy, and third place to Pasadena Junior College.

The honor of Best Boy Actor in the Senior High School Division went to Larry Geraghty of San Bernardino. Joan Bergman of Monrovia was selected as Best Girl Actress. Similar honors in the Junior College Division went to Robert Eley of Modesto and Evelyn Barnett, also of Modesto.

Other Junior high schools which participated in the contest were: Eliot, which entered the play, *Pieces of Paper*; McKinley, with the play, *Good Medicine*; Washington, with the play, *Two Slatterns and a King*; and Woodrow Wilson, with the entry, *The Florist Shop*. This division of the contest is limited to Junior high schools of Pasadena.

Other entries in the Senior High School Division included John Muir Technical High School of Pasadena City with the play, *Moonshine*; Nordhoff Union High School with the play, *The Man on the Kurb*; and Huntington Beach Union High School with the play, *The Finger of God*. The plays, *Where the Cross is Made*, *The Boor*, and *The Undercurrent* were entered by San Diego, San Bernardino, and Monrovia High Schools, respectively. Compton Junior College was the fourth entry in the Junior College Division.

Pitt Glee Club Program Sponsored by Players at Weirton, West Virginia

The major event of the year for the Weir High School Players, Troupe No. 6, of Weirton, West Virginia, was the sponsorship of a program given by the Pittsburgh University Glee Club in the school auditorium on April 1. This is a specific illustration of the action and responsibility undertaken by all those students affiliated with this group of active Thespians, sponsored by Miss Ella P. Harbourt, director of dramatics.

The Weir High Players have been a busy group this year, presenting at least one play at each weekly meeting. The programs are planned by the cabinet, composed of the officers of the club and the director. Some of the plays enjoyed by the club were: *Murder In The Reverse*, *Who Gets The Car Tonight*, *The Blue Teapot*, *The Twins*, *The Finger Of God*, and a comedy written by the director.

An S. O. S. call from an out-of-school group for a special play for Mother's Day was heard by the Troupe. Miss Virginia Schumacker, a member, came to the rescue by writing the

play which was presented by the Community Center of Weirton.

Major plays for this year have included successful productions of the farce-comedy, *Second Childhood*; the play, *Polly With A Past*, and the mystery play, *The Sixth Key*.

Members of the Weir High Players look forward to every issue of THE HIGH SCHOOL THESPIAN. The one-act plays mentioned in the various club reports are very helpful in making selections for the troupe plays.

Troupers of Glen Ellyn, Illinois, Stage *The Great Broxopp* as Senior Class Play

A. A. Milne's play, *The Great Broxopp*, was given this year as the Senior Class play at Glenbard High School of Glen Ellyn, Ill. The play was under the supervision of Mrs. Helen Peck Allen, director of dramatics and Thespian sponsor for Troupe No. 233.

The production of Milne's play was something in the way of an experiment for it is a four-act play, something never heretofore attempted at Glenbard. It was an interesting play to work on from more than one standpoint, in that between the first and second acts there was a lapse of twenty-five years and the two leading characters had to have their make-up completely changed in keeping with that lapse of time. It had to be done very quickly as they were "on" in almost the very beginning of the act. However, the change was made quickly and ably and everything progressed smoothly. Also the costumes in the first act were of a period twenty-five years earlier than the costumes in the last three acts, and the furnishings in the first act were totally different from that in the second and third acts, while in the fourth act, where the action of the play reverted back to the locale of the first act, some of the furnishings from the first act were used, but also a few modern pieces to show that it was not twenty-five years earlier once more. Altogether it was a most interesting play to work on from the standpoint of the actor, director, and stage manager.

The first initiation of the year was held March 6. At this time the names of seven new members were added to the roster: Virginia Lee, Shirley Walker, Leif Olsen, John Shipman, John Miller, Hope Curtis, Merry Coffey. These people were eligible due to the work they had done in the Senior Class play and on the one-act plays given before convocation.

ANNETTE TEMPLE, Secretary.

Lincoln High School Winner in Utah Drama Festival

Lincoln High School of Orem, Utah, received superior ranking and the Samuel French award in the seventh annual Speech Tournament and Drama Festival held on April 1, 2, 3 and 4 at Brigham Young University, Provo, Utah. Lincoln High School, which entered the play, *Thirst*, coached by Fern Jude, was the only school to receive superior ranking out of a total of seventeen schools which participated in this event.

Rigby and Provo High Schools received Excellent Rating for their presentation of *Sky Fodder* and *Trifles* respectively. Honorable Mention went to Richfield High School with the entry, *Dawn*; Uintah High School with the play, *Sky Fodder*; and B. Y. High School of Provo with the play, *Afterward*.

BEST THESPIANS

★ Honor Roll ★

Thespians whose names are listed below have been awarded special recognition for their superior work, loyalty, promptness, and cooperation in the interest of high school dramatics. They have been selected as the most valuable Thespians of their troupes for the present school year.

Miss Flora Menefee, Troupe No. 27, Morgantown High School, Morgantown, West Virginia.

Miss Dorothy Jean Wilson, Troupe No. 292, Olney Township High School, Olney, Ill.

Mr. James Lee Armstrong, Troupe No. 285, Auburn High School, Auburn, Neb.

Miss Ellen O'Brien, Troupe No. 118, Oswego High School, Oswego, New York.

Miss Ruth Ella Quackenbush, Troupe No. 149, Paragould High School, Paragould, Arkansas.

Mr. Joel Cooper, Troupe No. 149, Paragould High School, Paragould, Arkansas.

Miss Magdelene Fahrig, Troupe No. 126, Alton Senior High School, Alton, Illinois.

Mr. Bill Middleton, Troupe No. 126, Alton Senior High School, Alton, Illinois.

Mr. Jesse Pike, Troupe No. 202, Concord High School, Concord, North Carolina.

Miss Margaret Ridenour, Troupe No. 171, Grafton High School, Grafton, W. Va.

Mr. Rupert Conroy, Troupe No. 135, Berlin Senior High School, Berlin, N. H.

Miss Martha Johnson, Troupe No. 303, Culpeper High School, Culpeper, Virginia.

Miss Annette Temple, Troupe No. 233, Glenbard High School, Glen Ellyn, Ill.

Miss Mary Alice Briscoe, Troupe No. 6, Weir High School, Weirton, W. Va.

Miss Helen Poulsen, Troupe No. 44, Iowa Falls High School, Iowa Falls, Iowa.

Miss Martha Jane Legge, Troupe No. 230, Pennsylvania Avenue High School, Cumberland, Maryland.

Mr. Edward Wakeman, Troupe No. 230, Pennsylvania Avenue High School, Cumberland, Maryland.

Miss Katherine Cato, Troupe No. 249, L. C. Humes High School, Memphis, Tenn.

Miss Janet Mosher, Troupe No. 244, Prophetstown High School, Prophetstown, Ill.

Mr. Fred Norris, Troupe No. 260, Big Creek High School, War, West Virginia.

Mr. John Newman, Troupe No. 17, Aurora High School, Aurora, Nebraska.

Mr. Joseph Noll, Troupe No. 253, Ravenswood High School, Ravenswood, W. Va.

Miss Phyllis Lee, Troupe No. 317, South High School, Lima, Ohio.

Miss Wynsome Lyon, Troupe No. 317, South High School, Lima, Ohio.

Mr. Roland Rosenberger, Troupe No. 119, Washington High School, New London, Wisconsin.

Mr. Walter Shearer, Troupe No. 14, New Kensington High School, New Kensington, Pennsylvania.

Miss Virginia Hrubes, Troupe No. 309, J. Sterling Morton High School, Cicero, Ill.

Mr. Edward Peternell, Troupe No. 309, J. Sterling Morton High School, Cicero, Ill.

Miss Shirley Stronach, Troupe No. 267, Cheney High School, Cheney, Wash.

Miss Eulalia Klingbeil, Troupe No. 297, Postville High School, Postville, Iowa.

Mr. Harvey Crawford, Troupe No. 288, Salisbury High School, Salisbury, Mo.

Mr. Jess Wilson, Troupe No. 286, Western Hills High School, Cincinnati, Ohio.

Mr. Richard MacCann, Troupe No. 136, North High School, Wichita, Kans.

Additional names will be listed in our September-October issue.



GREEN GROW THE LILACS

Staged by Miss Alice Elgin at Ravenna High School, Ravenna, Ohio.

Bill Nelson of Provo High School gave the best boy's characterization; Beth Sessions of Davis High School, the best girl's characterization; Ted Wolley of Uintah, the best pantomime; Forrest Hunter of Cedar High School, best boy's diction; and Jeanne Ashman of Richfield, the best girl's diction. The best group characterization was given by Provo High School. South High School of Salt Lake City, Utah, received a plaque for excellence in the greatest number of events.

The following schools were represented in the drama festival:

High School	Play	Coached by
Alterra, Roosevelt, Utah.....	<i>When the Sun Comes Up</i>	Joseph Crane
American Fork, Utah.....	<i>The Command Performance</i>	Myrtle Henderson
Beaver, Utah.....	<i>The Grass Grows Red</i>	J. H. Beal
Cedar City, Utah.....	<i>Dust of the Road</i>	Ira N. Hayward
Cyprus, Magna, Utah.....	<i>High Heart</i>	Myrtle Harvey
Davis, Kaysville, Utah.....	<i>Neighbors</i>	C. C. Gardner
Lincoln, Orem, Utah.....	<i>Thirst</i>	Fern Jude
North Summit, Coalville, Utah.....	<i>The Romancers</i>	Betty Bedell
Payson, Utah.....	<i>Sparkin'</i>	R. B. West
Provo, Utah.....	<i>Trifles</i>	Eunice Bird
B. Y., Provo, Utah.....	<i>Afterward</i>	Lorna Wentz
Richfield, Utah.....	<i>Dawn</i>	Morris Clinger
Rigby, Rigby, Idaho.....	<i>Sky Fodder</i>	Arch Williams
South, Salt Lake City, Utah.....	<i>Moon Over the Bog</i>	Mrs. C. H. Wilcox
South Summit, Kamas, Utah.....	<i>Thank You, Doctor</i>	Ethel Harding
Springville, Utah.....	<i>The Valiant</i>	Genevieve Fugal
Uintah, Vernal, Utah.....	<i>Sky Fodder</i>	Myles Judd

The Utah Speech Tournament and Drama Festival is sponsored annually by the Speech Department of Brigham Young University. Prof. T. Earl Pardoe, head of the Speech Department, has charge of the contest.

Brewster's Millions Staged by Thespians at Pekin, Illinois

As many as thirty students had part in the cast of the popular play, *Brewster's Millions*, given early this year by the Thespians of Troupe No. 146 of Pekin, Illinois, Community High School. Members of the Stage Guild, under supervision of Mr. W. Kirtley Atkinson, staged the production. Miss E. Louise Falkin, Troupe sponsor and director of dramatics, directed the play.

The Goose Hangs High was given as the Junior Class play, on December 13. Miss Falkin and Mr. Atkinson were assisted by several committees supervised by members of the school faculty. Music was furnished by the school orchestra under the direction of Mr. Vito Intravaia.

Other events for the present season have included the presentation of *The Valiant* and *Fiat Lux* at Sunday afternoon vespers, and the production of *Honor Bright*, given as the Senior Class play and produced by the drama department. The Big Twelve Literary and Drama Festival was held during the first week in May in the high school auditorium.

During the past few years, Pekin Community High School has established a new tradition in commencement programs. About six years ago, instead of the usual commencement address by some speaker imported for the occasion, a graduation pageant was given. Before the presentation of this pageant there was some dissatisfaction expressed on the part of both, students and the public, because of the change, but with the production of the pageant the attitude of all immediately changed. Since that time Pekin High School's graduation exercises have always been in a pageant form. Last year the suggestion was made that a speaker might be obtained again instead of the pageant, but this suggestion met with such intense opposition that the idea was immediately abandoned. At the present time Pekin High School has its own pageant written and worked out by Miss Louise Falkin. This pageant is entitled *A Rendezvous With Life* and portrays Graduate as he enters the Temple of Life to keep his rendezvous. This type of commencement program has proved very satisfactory.

Thespian Scholarship

A free vacation equivalent to \$300, includes board, room, and everything else excepting transportation to and from The Berkshire Theatre Workshop, Malden Bridge, N. Y., where weekly plays are produced in the Nell Gwyn Theatre before paid audiences; horseback, tennis, fencing, dancing, fundamentals in theatre and platform arts; months of July and August; to girls between the ages of sixteen and twenty-two who are members of The National Thespian Society.

CONTEST: For the best one-act play submitted, requiring thirty minutes to produce, the judges will award this free vacation.

REQUIREMENTS: Manuscripts must be typewritten, double space, with pages numbered. Contestants limited to one manuscript. Evidence of Thespian membership must be submitted in the form of a letter from the Troupe sponsor. No rejected manuscript returned unless accompanied by stamped, self-addressed envelope. Rights to winning play are to be assigned and belong to The Bishop-Lee School, 73 Mt. Vernon St., Boston, Mass., who are making this award. Contest closes June 1, 1936. Address letters of inquiry and entries to The Bishop-Lee School.

Charleston Thespians First in West Virginia State Contest

For the fourth consecutive year Thespians from Charleston, West Virginia, High School won first-place honors in the annual one-act play contest which The National Thespian Society sponsors in that state. This event, which was held in the Charleston High School auditorium on April 17 and 18, had the largest number of entries in recent years. Eugene O'Neil's play, *Where The Cross Is Made*, and coached by Mr. Lawrence Smith, was Charleston's entry in the contest.

Huntington, West Virginia, High School took second place with the play, *Quare Medicine*, directed by Miss Hite Wilson. James Deegan of the Huntington cast won first place on the All-State Cast which is composed of six players.

Third-place honors were won by Ripley, West Virginia, High School with the play, *The Giant's Stair*, directed by Mr. Bert Goodwin. This was Ripley's first year in the state-wide contest. Morgantown, West Virginia, High School received honorable mention for its production of the play, *The Last Of The Lowries*, coached by Miss Dorothy Stone White. Although the latter group of contestants were in an automobile accident on the way to the contest, they gave a highly creditable performance. One member of the party was seriously injured in the unfortunate accident.

Places on the All-State Cast were won by representatives of several high schools. James Deegan of Huntington took first place and received the Thespian gold-filled medal. Peggy King and David Brawley, of Charleston; Nelson Park, of Point Pleasant; Theodore Wagner, of Greenbrier High School, Roncerverte; and Betty Morrissey, of Beaver High School, Bluefield, were the other five members of the All-State Cast and each received a Thespian bronze medal.

Others who received honorable mention were: Mary Frances East, of South Charleston High School; Ruth Lee Miller and Claude C. Casto, of Ripley High School; Clara Burgess, of Wayne County High School; Howard Miles, of Huntington High School; and Flora Menefee, of Morgantown High School.

Other schools which participated in the contest were: South Charleston High School, which entered the play, *Pink and Patches*, under the direction of Miss Kathleen Robertson; Dunbar High School with the play, *Coercion*, directed by Mr. Phares E. Reeder; Ravenswood High School with the play, *When the Sun Rises*, directed by Miss Flora Simmons; Wayne County High School with the play, *Dead Men Can't Hurt You*, coached by Mr. Earl E. Strohmeier; Mullens High School with the entry, *Wheat Fire*, directed by Miss Sally F. Bower; Point Pleasant High School with the entry, *The Bells*, directed by Miss Edith Jordan; Welch High School with the play, *The Toy Heart*, directed by Miss Eleanor E. Reed; Greenbrier High School with the play, *I Am a Jew*, coached by Miss Lucy M. Yates; Beaver High School with the comedy, *Little Prison*, directed by Miss Helen N. Johnston; and East Fairmont High School with the play, *The Grass Grows Red*, coached by Mr. Clyde S. Swiger.

The contest was judged by Prof. G. Harry Wright of the Kent State University, Kent, Ohio. A special feature of the entertainment was a tour of the State Capitol and a reception by Governor Kump.

Drumright (Okla.) Students Enjoy Active Dramatic Year

A number of worth while activities in dramatics have been enjoyed this season by Thespian members of Troupe No. 277 of Drumright, Oklahoma, High School. The first major production of the year was the Senior Class play, *Stray Cats*. As a project for the entire dramatic department, funds were secured for the purchase of a new cyclorama and more stage equipment. With this project in mind, the club sponsored a Science Program, and a



YOUR UNCLE DUDLEY

Given by an All-School Cast at Liberty Memorial High School Lawrence.
Directed by Miss Elizabeth Shepherd.

performance of the play, *Big Hearted Herbert*, both sent out by the University of Kansas Extension Division.

The Christmas Assembly was in charge of Thespians who presented *Christmas Topsey Turkey*, a one-act comedy. The music department assisted by furnishing the musical background and singing several carols. *The Green Phantom* was given by the Junior Class, on February 21. The cast and director received unusual comments and compliments on the excellent lighting effects in showing the Phantom itself.

On February 28, twenty-five students from the Dramatic Department attended *Berkeley Square*, a presentation of the Masquers Club of Sand Springs High School. The students were impressed by the student-built scene, the green room with its silver trimmings and plaster arches; by the superb acting and well modulated voices of the cast, and by the beautiful costumes and effective make-up. Mr. Ralph E. Fulsom directed the play.

The Closed Door was given as the Senior Class play on May 8. During the present semester Troupe members have made a detailed study of make-up, and have discussed and commented upon articles published in *THE HIGH SCHOOL THESPIAN*. Mrs. Helen Jo Goodwin is Thespian Troupe sponsor and Regional Director for the State of Oklahoma.—*Kathryn Allen, Reporter.*

Inter-Class Play Contest Sponsored by Thespians at Grafton, W. Va.

The fourth annual Inter-Class One-Act Play Contest was held on February 27 by Thespians of Troupe No. 171 of Grafton, West Virginia, High School. The event, which is a major feature of the dramatic year for Troupe No. 171, is under the supervision of Miss Grace Loar, director of dramatics and Thespian sponsor. The Seniors entered the play, *The Boor*; the Juniors, the play, *Swamp Spirit*; the Sophomores, the play, *The Hospitable Fancy*; and the Freshmen, the play, *Not Quite Such a Goose*. *Swamp Spirit* was awarded first place.

In October, Troupe No. 171 presented for their assembly program the comedy, *It Must Be Love*; a skit, *Lovers Errand*; and a burlesqued melodramatic pantomime, *Not By a Dam Site*. (A large federal dam is under construction here.)

Channing Pollock's *The Fool* was given in December as the annual major production. The largest audience in the history of the school saw this performance. *The Empty Room* was given as a Christmas play over Station WMMN. Miss Loar spoke briefly on the subject, "The Educational Value of Dramatics."

A Thespian initiation was held on April 14. This ceremony was followed by a banquet and a theater party. A number of Thespians, as well as some sixty other students from Grafton High School, attended a performance of *The Merchant of Venice* and *Hamlet* given by a New York company at East Fairmont High School, early in April.

Grafton Thespians have presented plays for

several community organizations during the year. Plans for next year include the presentation of a night performance of the Inter-Class Contest plays.

Honor Bright Given by Students at Salisbury (Mo.) High School

Meredith and Kenyon Nicholson's play, *Honor Bright*, proved to be one of the major productions of the present year at Salisbury, Missouri, High School. The play was directed by Miss Kathryn Rose Holliday, new director and Thespian sponsor at this school. She was assisted by Frances Bennett.

A number of students had part in this production. The cast included: Wilma Welch, Bion McCurry, Harvey Crawford, Sue Wright, Betty Maude Hayes, Paul Fischer, Charles Hott, Billy Parks, Helen Guilford, Hazel Whiteside, Mary Louise Carter, Jimmy Herring, William Magill, Charles Nix, Woodrow Howard, and "Popeye" Fisher.

Harvey Crawford served as production manager. Wilma Welch was business manager, while Mary Louise Carter was chairman for the publicity manager. Other committees were headed by Marie Forgie, Hazel Whiteside, Lloyd Hawkins, Freda Schieni, Nat Hamilton and Charles Nix, John Albert Fetzer, and Shirley Tate.

Thespians Sponsor Intra-Mural Contest at Oswego (N. Y.) High School

To arouse greater interest for dramatics among students, Thespians of Troupe No. 118 of Oswego High School, Oswego, N. Y., sponsored an intra-mural one-act play contest this year. This project was undertaken under the supervision of Miss Gladys Steenbergh, director of Dramatics and Public Speaking. Several one-act plays were entered: *P's and Q's*, *His First Dress Suit*, *The Finger of God*, *The Shaddock Murder Case*, and *On With the Dance*. The winners were *His First Dress Suit*, given by the Juniors and *P's and Q's* by the Seniors. These two plays were presented before the public in May.

The school was open one evening this year for the parents. The Drama Department presented two one-act plays as its contribution to the educational program. The Thespians have given in all twelve one-act plays this year. Several of these were repeated for various organizations in the city.

The only three act play given this year was *Big Hearted Herbert*. This was a great success. Two weeks before the production several action pictures were taken which were used on posters for advertising. This method of advertising, along with the miniature stage set for *Big Hearted Herbert*, proved very satisfactory judging by the house. The auditorium which holds 1200 people was filled to capacity, both nights. The second night, fifteen minutes before the curtain opened, there was standing room only.

Initiation will be held in June. This year twenty-two students have become eligible for Thespian membership.

New Plays

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by Mable Conklin Allyn
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by Glenn Hughes

5 m, 6 w. Royalty \$15

THE SOUL OF ANN RUTLEDGE
by Bernie Babcock
Royalty \$15

YOUR MONEY OR YOUR WIFE
by Glenn Hughes
7 m, 5 w, 4 Extras. Royalty \$15

THE MYSTERY OF HADLEY MANOR
by Helen Hines and Mary Finnigan
Royalty \$15

BELIEVE IT OR NOT
by Glenn Hughes
6 m, 6 w. Royalty \$15

THE CHINESE CHEST
by Edna Higgins Strachan
Royalty \$10

FLAMMULE
by Jan Isabelle Fortune
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Thespians and Dramatic Club Enjoy Busy Month at Culpeper, Virginia

February was a busy month for Troupe No. 303 of Culpeper, Virginia, High School, which is under the sponsorship of Miss Mary McNeil. Through the joint cooperation of the Thespian members and those of the dramatic club, several major activities were sponsored.

The week of February 9-14 was National Drama Week and it was appropriately observed. A poster was placed on the bulletin board in the hall each day, bringing to the eyes of students the purpose and work of National Drama Week.

A one-act play, *Highness*, was presented. The play was a story of Russia after the revolution. Those participating in the play were Hollis Colvin, as Gregory Stroganov; Esther Taylor as Anna Borodin; L. A. Rhoades as Paul Orlov, and Martha Johnson as Masha Petrovna. The scene of the play is in an office in the Kremlin at Moscow.

This delightful play was presented by the Thespians in an assembly on February 19.

In connection with Drama Week, Mr. Leroy Loewner of Harrisonburg broadcasting station, gave Dramatic and Thespian clubs a make-up demonstration. Mr. Loewner has been on Broadway, broadcasted over a northern hook-up and is now situated at the Harrisonburg broadcasting station. He has also written several plays which he sold to Ziegfeld, and he is a well known figure in drama and radio.

As a result of a successful production of *The Patsy*, given on March 6, five students were admitted to Thespian membership late in March. It is the hope of the Thespians that every member of the Dramatic Club qualify for membership in the Troupe by the end of this semester.

Thespians From Ravenswood, W. Va., High School Sponsor County Play Contest

An outstanding event of the year for dramatics in Jackson County, West Virginia, was the One-Act Play Contest sponsored by the Thespians of Troupe No. 253 of Ravenswood High School under the sponsorship of Miss Flora Simmons. The contest was held in the high school. Among the plays presented were: *When the Sun Rises*, entered by Ravenswood; *Dreams*, given by Ripley; and *The Valiant*, staged by Union High School. *The Valiant* was selected by Miss Wanda Mitchell, judge, as the winning play.

The club also sponsored the contest last year and found that it aroused a great interest for dramatics among the students and patrons of the county. Plays entered last year were: *One Fine Day*, *More Than a Million*, *The Other Side*, and *Kidnapping Betty*, the winning play being *One Fine Day*.

During the two contests Ravenswood had Robert Pitthan, who has since become a Thespian, chosen as the best actor, and Mildred Bell and Olive Shinn chosen for the All-County Cast.

The first presentation of the year was Zona Gale's *Neighbors*. At Christmas time the troupe entertained a few helpers and friends with a dramatic program and party. Thespians are working now on the commencement play.

MARTHA COOK, Secretary.

Thirteenth Annual Festival and State Tournament Held in North Carolina

More than thirty-five high schools participated in this year's Festival and Play Tournament, a state-wide event held by the Carolina Dramatic Association of North Carolina under the sponsorship of the Extension Division and the Bureau of Community Drama of the University of North Carolina. The final contest, in which several colleges and Little Theatres entered, as well as high schools, was held at Chapel Hill, on April 1, 2, 3 and 4.

The purpose of the Carolina Dramatic Association is to encourage dramatic art in the schools and communities of North Carolina; to meet the need for constructive recreation; to promote the production of plays, pageants, and festivals, and to stimulate interest in the making of native drama.

In addition to several conferences and talks devoted to drama and dramatics, the final Festival and Play Tournament included the presentation of original long plays, guest performances, original plays from high schools, original play from a community group, final contest in play production of the Little Theatres, presentation of an original play by an individual member, presentation of a puppet show by a high school, presentation of an original play from a senior college, the final contest in play production of the county high schools, the final contest in play production of the city high schools, Junior community groups, Junior colleges, Senior colleges, and the presentation of a play by the Federal Theatre Project.

Snow White, a puppet play, was given by Aulander High School under the direction of William Long. In the final contest of play production of the County High Schools, Crossnore School presented the play, *The Girl in the Coffin*; Whiteville High School gave *Fixin's*, and Paw Creek High School the play, *The Man on the Kerb*. In the final contest in the production of original plays from high schools, *The First Nantucket Tea Party* was given by Aulander High School, and the *Bridal Chamber*, a play written by Sadie Mae Deal of Thespian Troupe No. 315, was given by Rocky Mount High School.

In the final contest in play production of the City High Schools, Curry High School, Greensboro, gave the play, *Vindication*; Rocky Mount High School the play, *Drums of Death*, Southern Pines High School the play, *Highness*, and Concord High School the play, *The Valiant*. Two of the high schools which participated in the finals, Concord and Rocky Mount, are members of the National Thespian Society.

Manistee Thespians Enjoy Impressive Ceremony

January 13 was a gala day for Troupe No. 73 of Manistee, Michigan, High School, and lucky were the ten new candidates who were taken into the group. Formal installation of the candidates was called for 5 o'clock, in the High School Auditorium. The old members took their places in the body of the Auditorium, while the new members gathered outside until all was ready. At a given signal from within,

the new candidates were brought in the Auditorium and given seats in the front row, from where they were addressed by the sponsor of the Troupe. She gave a review of the high ideals of the National Organization and challenged each candidate to do his best when he appeared before the troupe for his final work.

After this, the candidates were taken out of the Auditorium and each one given an opportunity to come alone on the stage, where the President, Hulda Rupp, presided and asked each candidate, in turn, to give for the consideration of the old Troupe members, some poetry from memory, after which he was asked to repeat the Troupe oath, this latter was also given entirely from memory. The shorter ceremony from the ritual book was used in this work.

At the completion of the trial work, the candidates were recalled to the stage in a group and were addressed by the President, who then presented each with a very attractive blue and gold pledge pin. She welcomed them to the troupe, and instructed them to wear their pledge pins for one week. As a completion of this part of the program, the Troupe Sponsor, Miss Kari Natalie Reed, gave a report of the National Convention which she attended in Chicago during the holidays.

This ended the installation. The old members came up to the stage and welcomed each new member and all tramped into the cafeteria in a gale of enthusiasm, where they found a very delicious dinner awaiting them. After a hilarious and jovial meal, the new and old troupe members attended a showing of *The Little Rebel* at the local theatre.

Durfee Thespians Winners in Massachusetts Drama Day Contest

B. M. C. Durfee High School, Fall River, Massachusetts, home of Troupe No. 254, was selected as one of the two high schools from the state to enter the New England Drama Day, which will be held at Manchester, N. H., on May 22 and 23. The Massachusetts Drama Day was held on April 4, at Emerson College, in Boston. Cambridge High School was the other winner in this state event.

In addition to the honor of being selected one of the two winning schools, Durfee Thespians received the Maud Gatchell Hicks Award, a partial scholarship given by Zeta Phi Eta to the outstanding actor of the contest. Mireille Gaucher, who played the part of The Prioreess in the *Cradle Song*, the school's entry in the contest, won this highly sought award. Miss Barbara Wellington, director of dramatics and sponsor for Troupe No. 254, coached the winning play. Miss Wellington is also Thespian Regional Director for Massachusetts.

The cast for the *Cradle Song* of which only Act I was given in the contest, included the following students: Bessie Burstein, Priscilla Hart, Mireille Gaucher, Margaret McGuire, Sylvia Lubinsky, Lucille Rouselle, Esther Sullivan, Anna Fiore, Charles Pillsbury, Joan Blondell, Aaron Filler, Beatrice Bolduc, Anna Ellison, and Constance Vanner.

Other schools which participated in the Massachusetts Drama Day were Somerville High School, which entered the play, *Across the Border*, under the direction of Miss Viola Jackson; Concord High School, with the play, *The Happy Journey*, directed by Miss Gertrude H. Rideout; Milford High School, with "Op-O-Me-Thumb," directed by Miss Sadie A. O'Connell; Arlington High School, with *Smilin' Through*—Act II, directed by Miss Claire H. Johnson; Everett High School, with *The Valiant*, directed by Miss Matilda Clement; Palmer High School, with *Finders Keepers*, directed by Miss Teresa C. Boylan; and Cambridge High School, with *Disraeli*, directed by Miss Harriet R. Johnson.

The contest was judged by Mrs. Evelyn Schneider Pearl, formerly of Revere High School; Miss Grace M. Allen, Brookline High School; and Miss Helen Bartel, formerly of Dana Hall.



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Dunbar Winner in Contest for West Virginia Negro High Schools

First place in the second annual one-act play contest sponsored for West Virginia Negro high schools by West Virginia State College, at Institute, was won by Dunbar High School with the play, *The Whirlwind*, directed by Mr. Robert R. Cobbs. Rose A. Rolls and Geraldine Carpenter of the Dunbar cast received joint award for the best girl's performance.

Second place went to Aracoma High School which entered the play, *Crime Conscious*, coached by Miss Rosalie E. Adams. James M. Hill of this cast received the award for the best boy's performance. Third place was won by Douglass High School with the play, *Mercedes*, coached by Miss Lavinia Norman. Thelma Washington of this cast received honorable mention.

Other entries in the contest were: *Sod*, given by Byrd-Prillerman High School and directed by Miss Loma Richardson; *The Bishop's Candlesticks*, presented by Kimball High School and directed by Miss Geneva H. Walker; *Sophie*, staged by Summer High School with Mr. James H. Major as coach; *The Gallows Gate*, given by Genoa High School with Mr. Phillip Jefferson as director; *There's Always Tomorrow*, given by Garnet High School and coached by Mr. Lewis V. Barnes; *Submerged*, presented by Simmons High School with Miss Berthe E. Johnson director; *The Still*, entered by Elkhorn High School B and directed by Miss Alice G. Cardwell; *The Finger Of God*, staged by State High School with Miss Vera F. Powell director; *Afterwards*, presented by Stratton High School under the direction of Miss Marjorie Davis; *Light*, staged by Washington High School under the direction of Miss Lillyan Crichlow; and *The Violin Maker Of Cremona*, presented by Gary High School and directed by Miss Edna V. Clowden.

The critic judges for the contest were Mrs. Marja Steadman Fear, of the Speech Department of West Virginia University, and Mr. Sterling A. Brown, of Howard University. The contest is under the direction of Prof. Fannin S. Belcher.

Paragould (Ark.) Troupe First in District Contest

Thespians from Troupe No. 149 of Paragould, Arkansas, High School were awarded first place in the district drama contest with the play, *Undercurrent*. The following students were in the cast: Frances Turner, Marjorie Payne, Ruth Ella Quackenbush, Jack Justice, Bill Marsh, and Minnie Annis Robbs. Mrs. W. J. Stone is faculty advisor for this troupe.

Troupe No. 149 has been meeting weekly this year. Meetings are held on every Wednesday morning at the high school. A regular program devoted to dramatics, as well as troupe business, is presented and discussed at these meetings. A social meeting is held once a month at the home of one of the club members.

The following plays have been reviewed this year: *The Florist Shop*, *Wisdom*, *Truth*, *Hon-*

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or, *League of Relations*, and *Grandma Pulls the Strings*. Plays presented by the Thespian group included: *Just Till Morning*, *Leave It to The Seniors*, and *Clean Linen*. Frances Turner and Ruth Ella Quackenbush directed *Oh, Shoot the Author*, *Clean Linen*, and *At the Photographers*.

Five new members were added to the club late in April. Ruth Ella Quackenbush and Joel Cooper were chosen as Best Thespians for the year.—Helen McDonald, Sec'y.

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Mention The High School Thespian

The Swan Presented as Spring Production at Newport News, Virginia

In line with the usual high quality of plays produced by the dramatics department of Newport News, Virginia, High School, *The Swan* was used as the spring presentation for this year. Miss Dorothy M. Crane, director of extra-curricular activities and speech arts, supervised this successful production. Members of Troupe No. 122 of this school also assisted in the production of the musical comedy, *Up In The Air*.

The National Thespians started the fall semester with a membership of fourteen students. Fourteen additional members were added to the troupe on the first of November. As is customary at this school, the National Thespians are purely an honor group, as plays are open to the entire student body and all productions are under the supervision of the drama classes. Three semesters of dramatics are given in this school. Last semester these classes had a total enrollment of about three hundred students, with two full-time teachers for public speaking and dramatics. Because of the emphasis placed on dramatics, standards for Thespian membership are far above those of the national requirements, and it is seldom that a student can be admitted to the organization without having done outstanding acting or staff work on at least six plays.

Phillip Barry's *The Youngest*, was given as the fall play. A number of Thespians had prominent parts in this performance. The drama classes then served as a production staff for the Patrons League play, *Mr. Pim Passes By* and for the senior one-act plays for Class Nights, *Wild Hopping Horses* and *Our Happy Little Home*.

James Seymore who has been head electrician for several semesters and who was graduated in February, was chosen as outstanding Thespian for the semester; with Walter Leigh, second, and Lee Montgomery, third. Walter Leigh has been co-head electrician for several semesters and also has done a tremendous amount of work on the stage crew, having supervised and done most of the work in repairing all scenery last fall. Lee Montgomery has done outstanding work in acting and has done some production work, also. He was electrician at the summer theatre which Miss Crane sponsored last summer at Rye Beach, New Hampshire, and very much enjoyed this taste of professional experience.

Miss Crane was recently appointed as Thespian Regional Director for the state of Virginia.

Clarence Staged as Junior Class Play at Madison, South Dakota

Although it failed to draw a large crowd because of cold weather and mountainous snowdrifts, *Clarence*, Booth Tarkington's laughable four-act play, proved successful in pure entertainment value when it was presented early this spring at Madison, South Dakota, High School. Miss Mabel Phelps, present director of dramatics and Thespian Sponsor for Troupe No. 302, supervised this production.

Well cast and admirably acted, the play outshone some of the dramatic ventures offered by senior classes in recent years. The plot of the play lent itself to an easy, natural performance. Clayton Caldwell played the part of Clarence. Lorene Scully and Philip Rensvold played the roles of the willful daughter and son of the Wheeler family. Two other students gave entertaining interpretations of minor roles; Leona Caldwell as the lovelorn maid, and Lyle Hart as the supercilious butler.

In the less colorful roles, several other members of the cast gave noteworthy performances. There were Clifford Rasmussen as father of the distraught Wheeler family; Betty Slagel, jealous step-mother; Hazel Hoisington, conscientious governess who gives up her duties in the end to marry the captivating Clarence, whose last name is still unknown to all members of the household; Roger Rohrer as the divorcee who

also hovers near the glamor of the pretty governess; Betty Wagner, the unpretentious efficient secretary.

It is to the joint credit of the cast and its director, Miss Mabel Phelps, that the students made good use of the humor Tarkington wrote into the farce.

Assisting in the production were the following committees: Costumes, Frances Robinson; make-up, Thalice Plate and Mrs. Mary E. Mundt; properties, Dora Knudtson and Betty Wagner; staging, A. W. Bondurant. Furniture for the stage was furnished by the Hallenbeck Furniture Company. Music was furnished between acts by the high school orchestra, directed by John Rubin.

The play was staged as a benefit to raise funds for the annual Junior-Senior banquet.

Thespians from Milwaukee, Oregon, Devote More Time to Troupe Projects

Opening the year's activities with a wealth of enthusiasm and interest, Thespians from Troupe No. 75 of Milwaukee, Oregon, Union High School, planned at their first meeting to devote more time than ever before to Thespian projects, research and studies. Accordingly, it was decided to have, besides the regular meetings at school, several evenings of study in such fields as Make-Up and the reading of modern plays. All in all, Troupe No. 75, with Miss Thelma Ryckman as sponsor, has enjoyed a highly successful dramatic season.

Although the troupe gave no public program, members have worked in such plays as the following: *The Rehearsal*, *Drums of Oude*, *The Old Lady Shows Her Medals*, *Gold or Where The Cross is Made*, *The Giant's Stair*, *The Kelly Kid*, *The Leap Year Bride*, and a scene from Shakespeare's *Pyramus and Thisbe*.

In conjunction with the club plays, the troupe sponsors a traditional Christmas play, *Why the Chimes Rang*, given in cooperation with the music department. This year members of the troupe built the flats, and designed and painted a picture of the Madonna and Angels for the altar. Stain glass windows for either side of the altar were made of Argentine cloth and gesso.

Sponsored also by the troupe was the annual Inter-class Drama Tourney. Four senior Thespians were chosen by Miss Ryckman to select, cast, and direct the class plays. Three judges were selected from the faculty, and rules for judging were made by the student directors and Miss Ryckman. Thespian members were not permitted to try-out for parts, since the purpose of the event was to encourage other students and further dramatic interest in the school. The enthusiastic manner with which the second annual tournament was received is indicative of success in the fulfillment of its purpose.

The Queen's Husband was recently given as the Senior Class play. Five Thespians had the leading roles in this production.—Miss Katharine Waldron, Secretary.

The Mill Of The Gods Presented by Thespians at War, West Virginia

The Mill of the Gods, a drama in three acts, by Eugene Todd, was presented early in December by the National Thespians of Troupe 260 of Big Creek High School, War, West Virginia. Miss Floy Gamble, director of dramatics and Troupe sponsor, directed.

The cast included Phillip Jefferson, played by James Mullens; Mary Jefferson, Janet Queen; Patty Jefferson, Mary Stutso; Selina, Edith Elliott; Lawrence Stanton, A. D. Crabtree; Kenneth Ramsey, Fred Morris; Glada Kane, Velma Price; and Terry, Cecil Linkous. Theron Cruise was Business Manager for this production.

The program for this production included a note of acknowledgment for the parents of the cast. This is an item which should have a place on every program. The good will of parents is an essential part of every successful high school play production.

Concord (N. C.) Players First in District Festival

The Pan Players of Concord (North Carolina) High School won first place in the District Festival, a part of the state-wide play festival sponsored by the Carolina Dramatic Association, with the play, *The Valiant*. The district contest was held at Central High School, Charlotte, on March 28. Miss Lillian Quinn, Thespian Regional Director for North Carolina, directed the winning play. Miss Quinn is also director of dramatics and troupe sponsor at Concord High School.

While *The Valiant* did not win any honors at the state festival held at Chapel Hill, on April 1, 2, 3 and 4, Miss Quinn was elected a member of the Advisory Board of the Carolina Dramatic Association. Two days before the final contest, a member of the cast was taken very ill, and as a result a new student was hurriedly coached to play the part. While the cast was somewhat handicapped, it gave a creditable performance in the final contest. All members of the cast felt that "the show must go on" and manifested the spirit of true Thespianism.

With Jessie Pike as the efficient and energetic president, The Pan Players of Concord High School have had a most enjoyable year. The club programs have been interesting, entertaining, beneficial and varied in their scope. Around eighty-five students are members of the club. Seven students comprise the Thespian club at present. Several new members will be added to Troupe No. 202 before the close of the present school year.

Under the sponsorship of Miss Quinn, the club has presented one three-act play and several one-act plays. *The White Phantom* was successfully done by the Junior Class under the direction of Miss Blanche Stewart. Jessie Pike, Sarah Niblock, and Frances Gibson, Thespians, have presented student-directed plays with success. The Troupe presented the play, *Growing Pains*, which proved a financial success. The Senior play is being selected at the time of this writing. Though not definitely decided, *Remember the Day* will probably be chosen.

Thespians in the Role of Critics at Hayden (Colo.) High School

An unusual experience enjoyed this year by Thespians from Troupe 196 of Hayden, Colorado, High School, was that of acting as critics at a production of *Nothing But The Truth*, given by the Lion's Club. Criticisms were liberally offered and it was found that the same mistakes were made by the grown-ups as are common among high school students. This alert group is under the sponsorship of Miss Margaret E. Hake.

Troupe 196 started the school year with five members. After the fall play, *As the King Rides By*, six new members were added. Velma Gammill, Marjorie Underwood, Earl Flanagan, Rachel Rose, Lois Kimsey, and Patsy Hutton were the honored ones. They were thoroughly tried out. The world's best imitation of a scrambled egg was given; some real voice talent was discovered. The initiates showed they were fearless by walking along imaginary precipices through flour and water paste.

The Thespians did the make-up for the Christmas play, *Dickens Christmas Carol*. This was real experience as there were thirty-five characters. Several Thespians had parts in this play.

Two one-act plays, *The Trysting Place* and *The Valiant*, given by the Senior Class had Thespians in the leading roles, and all of them came through under fire; for one of the main characters in each play became ill the day of the play and the other characters showed that, "The show must go on." Bill Sloan played his part with but two rehearsals. Nona Newby, dressed like a boy, played splendidly the part of Lancelot in *The Trysting Place*, with but one day to learn the lines and no rehearsals. This is an achievement for a Thespian to take pride in.

The Valiant was entered by this group in the Northwestern Colorado Play Contest, in March. Troupe officers for this year are: Melroy Montgomery, president; Charles Bugay, vice-president; and Nona Newby, treasurer.—Bill Sloan, Secretary.

Edgemont (S.D.) High School Has Dramatic Club of Over One Hundred Members

Over one hundred students comprise the membership of the Strolling Mimmers, dramatic club of Edgemont, South Dakota, High School. This group is under the supervision of Miss Betty Rumble, director and sponsor for Troupe No. 242.

Activities for the years have included the presentation of *Farewell, Cruel World*, given before the local P. T. A., by one cast, and before the high school assembly by another cast. Members of the dramatic club were characters in four Christmas one-act plays: *Christmas Memories*, *Christmas Is for Children*, *Mistletoe*, and *Grandma and Mistletoe*. The first play of this group was directed by Jacqueline Wallace, president of Troupe No. 242, and given at a joint Christmas program at the Congregational Church. The other plays were given at the high school. *Overdue*, directed by Wilbur Buss, a Thespian, was given later in the year before the high school assembly. Other Thespians from this school are planning to direct one-act plays.

Growing Pains was successfully given as the Junior Class play on February 14. In spite of the cold weather and the fact that the date of presentation had been postponed, a large audience turned out for this production.

Members of this troupe had planned to sponsor a regional one-act play contest, but a fire which destroyed the high school building on February 29, made it necessary to change their plans to a future date.

Thespians from East Millinocket, Maine, Take First Honors in District Contest

Thespians from the Garret Schenck, Jr., High School of East Millinocket, Maine, were awarded first place in the District One-Act Play Contest which was held in East Millinocket on March 24. The winning play, *Highness*, was directed by Mr. Daniel Turner, who is sponsor for Troupe No. 273 and Regional Director for the state of Maine. Miss Frances Sandstrom was awarded a medal for the best girl performance given in the contest. Judges for the contest were: Miss Doris E. Coolidge, Mr. Harold Gates, and the Rev. Stanley Gould.

The winning cast was as follows: Gregory Stroganov, played by Henri Pelletier; Anna Borodin, Frances Sandstrom; Paul Orlov, James McDonald; and Masha Petrovna, Eleanor Jamison.

The other competing schools were Mattanawcook Academy and Winn High School. The former presented *Drums of Death*, a play directed by Miss Harriet Pease, while the latter gave *Dead Men Can't Hurt You*, a play directed by Miss Paulene M. Dunn. Mr. Clark Osborn of Mattanawcook Academy was awarded a medal for the best performance in the contest.

A trophy cup, donated by the Lions Club of East Millinocket, was presented to the East Millinocket players. By virtue of winning first place in the district contest, Thespians from East Millinocket competed in the state contest which was held on May 8 and 9.

Eugene O'Neill, famous dramatist who writes exclusively for the Theater Guild, has announced that he is writing a play cycle of seven items which will be spread over four seasons. The first will be presented next season. Two more plays will be given in the 1937-38 season, and two each in subsequent seasons until the seven have been presented. Another O'Neill innovation?

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What's New Among Books and Plays

EDITED BY H. T. LEEPER

Reviews appearing under this department aim to help our readers keep up with recent books and plays. In most instances, these reviews are prepared with the hope that they prove of practical value to our readers.

Shakespearean Nights, by Estelle H. Davis and Edward Stasheff. The Bass Publishers, 507 Fifth Ave., New York, 1935. Price, \$2.50.

Shakespearean Nights is a volume of three Shakespearean Fantasies, complete evenings of entertainment, entitled: *The Enchanted Isle*, *Midnight at the Mermaid*, and *The Garden at Stratford*. Each of these is a unified arrangement of interwoven scenes from some of the plays of Shakespeare. Among the plays represented are: *The Tempest*, *Julius Caesar*, *The Taming of the Shrew*, *As You Like It*, *Much Ado About Nothing*, *Hamlet*, *The Merchant of Venice*, *Macbeth*, *Henry V*, *Twelfth Night*, *Romeo and Juliet*, and *The Merry Wives of Windsor*. A number of scenes suggested for substitution are included.

Teachers and directors of dramatics who have difficulty in producing plays of Shakespeare, even with the numerous cuts and other innovations used by modern producers, will find *Shakespearean Nights* a most helpful book. The authors have done a splendid piece of work in arranging choice scenes so that they can be presented with the minimum of time and effort. High school students will find this a novel way of developing a greater appreciation for the works of our greatest dramatist.

The authors have appropriately included a number of other scenes which may be substituted for those given in the fantasies. Teachers will find this a most practical way of staging whatever parts of Shakespeare they wish. Full instructions for producing each fantasy are available. *Shakespearean Nights* is a timely contribution in the field of educational dramatics.

Our Dearest Possession, by Robert Middlemass. Longmans, Green and Co. 6 w. Royalty quoted upon application. Single copy 50c.

A new one-act play in which the traditional battle between a mother and a daughter-in-law takes a new aspect. Mrs. Harvey J. Clarke is a domineering, wealthy old lady who is determined to keep the family name clean at all cost. Her husband has been dead for several years, and her son, whose reckless living is kept from her knowledge, dies a year after he marries Millicent. Mrs. Clarke is stern in her demands that her daughter-in-law respect the name of her impeccable son. Millicent is about to expose her husband's shady past to the old lady, but when she discovers the sincerity of her mother-in-law, she respects and understands the elder woman's demands. Easy to stage and appealing.

The Eyes of Tlaloc, a mystery play in three acts by Agnes Emelie Peterson. Row, Peterson & Company, Evanston, Ill. 8 m., 4 w. Royalty quoted upon application.

The ever-increasing demand for mystery plays which come within the means and experiences of amateur groups will be partially met by Agnes E. Peterson's new play, *The Eyes of Tlaloc*. First reports from those who have given premiere performances of this play indicate that it possesses all that one expects in the way of thrills and eerie atmosphere associated with a play of this type.

To the Rancho de los Alamos, near the Mexican border, in Southern Arizona, comes Prof. Hallett, an archaeologist and friend of John Wayne, owner of the Rancho. The equinoctial storm now at its height and the warnings of Nawa, an Indian, who has implicit faith in the power and terror of Tlaloc, give the story its full quota of mystery. When the Professor discovers that he is being imper-

sonated by another, Wayne's cousin, who is after the treasury, he assumes the role of a pugilist, and succeeds in not only solving the mystery but also in winning the heart of Nancy Howe, Wayne's niece, who is visiting there at the same time. Wayne has been away during the early part of the story, but returns in time to see everything solved. Tlaloc proves to be only a harmless idol.

A very interesting description of how this play can be produced with maximum effects appeared in our March-April issue. *The Eyes of Tlaloc* is not difficult to stage, and directors who want to give their audiences all they pay for and a little more will find this play very satisfactory.

Dollars To Doughnuts, a farce in three acts by Glenn Hughes. F. B. Ingram Productions. 5 m., 5 w. Royalty, \$15.

Must the family pretend to be wealthier than they are in order to impress the daughter's boy friend? They must. But not until they have first agreed to appear poverty-stricken, in order to win for a younger daughter the love of an extremely idealistic young man. And that brings up a situation and follows through a theme which is something new under the theatrical sun. The play is keyed on a new note and the flavor of originality is bright and refreshing.

In addition to originality of theme, *Dollars to Doughnuts* has sparkling dialogue, unbelievably smart and new. But it is neither the originality of the theme, nor the brilliance of the dialogue which is responsible for the extreme popularity of this gay and charming farce. The thing which appeals most to directors is the fact that the laugh lines and the farcical situations in this play are perfectly timed,—following each other in logical sequence, one situation building into another. The play directs itself and directors like it.

The Drama Division of the Library of the University of Washington received forty-eight requests for it from high school directors throughout the Northwest region, before it had been off the press six months.

Sanford, A. P., *Assembly Room Plays*. Dodd, Mead & Company, Inc., New York, 1936. Price, \$2.00.

The need for worthwhile plays suitable for high school assembly programs is now being fully recognized by many publishers. Accordingly, a number of books are appearing which include short plays teachers and directors of dramatics find appropriate for the average type of assembly program. One of the latest books of this type is A. P. Sanford's *Assembly Room Plays*, a collection of one-act plays carefully selected to meet the needs of high schools and grammar schools.

Assembly Room Plays includes thirteen plays, all of different length and of wide variety. They are: *Alas Dear Goliath*, *Lest We Forget*, *Arabian Gold*, *Davie*, *Poor Richard*, *Columbus Sails*, *Odysseus and Helen*, *Fathers*, *Easter Hats*, *Hold It, Please!*, *All For Charity*, *Realities*, and *Murder*. This collection includes Greek plays, Old Spanish, Colonial American, Chinese, and a group of Indian frontier scenes. The problems of staging, scenery, and costuming have been kept as simple as possible, and the ages of the various parts have been selected so as to accommodate the needs of school teachers.

This is a good collection of plays for the school library. Teachers whose duties include the presentation of assembly programs will find this book very helpful.

THE HIGH SCHOOL THESPIAN

"*Land Ho Sailor*," a comedy in three acts by William F. Davidson. The Northwestern Press. 6 m., 4 w. Royalty \$25.

The premiere performance of this new play was given by the University Theater at the University of Minnesota, on July 17, 18 and 19, 1935.

The plot revolves about a real estate deal and an odorless glue factory which apparently is anything but odorless. Andrew Postelwaite is a seemingly heartless business man determined to clear a fortune from a piece of real estate in Florida. Lucius is engaged to his daughter, Jean, but his love interests center about Carrol Greenwood. Into this situation enters Jack Smith, a sailor who has an eye for business equal to that of Andrew Postelwaite. Jack has some sharp encounters with Andrew, and at the same time falls in love with his daughter. Jean is far from being averse to Jack's attention. As the plot comes to a happy close, Jack cleverly obtains the real estate Andrew is after, a conciliation is effected, and Jean and Jack decide to get married. The humor is amply furnished by Adolph, a lifeguard who can't swim a stroke.

This play is good for advanced high school drama groups and colleges. It is filled with witty speeches, unexpected situations, and lines which permit some clever characterizations. The story is interesting throughout. In the hands of a resourceful director, *Land Ho, Sailor*, offers some splendid opportunities for acting.

Pink Geraniums, Sink or Swim, Mother-In-Law, Meet the Family. Eldridge Entertainment House, Inc., Franklin, Ohio.

Pink Geraniums is a drama in one-act by Marguerite Kreger Phillips. There are two men and three women in the cast. Julia is about to leave her husband when she receives a check from her aunt for two hundred dollars. She tries to hide the news of her sudden inheritance from her husband, but, when she discovers that the only thing he could give her, a pink geranium, could make a sick neighbor happy, she gives John her money for a down payment on the farm. She retains one dollar to buy another pink geranium. An appealing little drama. Price 35c.

Sink or Swim, a comedy in one-act by William Eaton Callahan, Jr. Two to five men and a woman are in the cast. Marie and Henry are extremely courteous when the officer tells them that the ship is sinking. They leisurely begin to pack their belongings, and even take time to work a jig-saw puzzle. An excellent satire. Good for assembly programs. Price 30c.

Mother-In-Law is a play in one-act by Edith M. Tappen. One man and three women are in the cast. An hour after the funeral of his uncle, Herbert must decide between his domineering mother and his wife Esther. The mother-in-law lives up to her traditional bad reputation. Price 35c.

Theatre Arts and Crafts. Edited and compiled by Marietta Voorhees and Janice Clark Robison. Drama Teachers Association of California, Burlingame, Calif., 1935. Price 65c.

This booklet is a primer of practical aids for producers. Ten articles written by drama specialists of Northern California comprise its contents. Among these articles are: "Acting: Elemental" by Edwin Duerr; "Directing the Play" by Hugh W. Gillis; "Costuming the Play" by Waldemar Johansen; "A Permanent Set" by Samuel J. Hume; "Color on the Stage" by De Marcus Brown; "Hints for Lighting" by John B. Grover; and "How to Write a Play" by Ellen Irwin Winter.

This booklet contains some very valuable information for the average director. While some of the articles are not as practical as the preface indicates, they are, nevertheless, interesting and helpful. The various contributors are experience directors, and what they have to say is based upon varied experiences. The progressive teacher of dramatics should have a copy.

Just Published--Six Short Plays

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Viola, W. N., *One-Act Festival Plays.* George Wahr, Ann Arbor, Michigan. 1935.

Mr. Viola is known for his work in the field of high school festival plays. As director of dramatics at Pontiac, Michigan, High School he has successfully sponsored an annual play festival since 1924. He is, therefore, well qualified to write plays which meet the requirements necessary for a festival.

In his small volume, *One-Act Festival Plays*, Mr. Viola has included several plays which aim to furnish "a few moments of relaxation of clean amusement to drive dull care away." He calls them bits of foolery which he wrote in form of short plays during some of his hilarious moments. The plays are very good for high school assemblies. The book includes: *The Reward, Lady Go-On, Silver Slippers, The End of Leonardo Spittelle, The Family Stairs,* and *The First Christmas Roses.*

Teachers who are in need of short plays for entertainment for any type of audience will find this book very helpful. Mrs. A. B. Joder, editor of *The Players Magazine*, has written the Preface.

The Lucky Accident, a farcical comedy in three acts by Wilbur Braun. Samuel French. 4 m., 7 w. Royalty, \$10.

Although this play depends upon fast tempo rather than characterization there are some interesting characters to be portrayed. A case at point is Mrs. Hunter, whose inane conversation and passion for collecting souvenirs from every available source get her into trouble. She opposes the suit of Leslie Noyes for her daughter Fern because he is too stupid. An accident gives Leslie a blow in the head and brings out in him hitherto undiscovered pep and business ability. He becomes a smart business man and wins Fern over the opposition of both families. The play is done in one easy set. A good farce for high schools.

Fixin' Aunt Fanny, a farce in three acts by Farley O'Brien. Eldridge. 6 m., 6 w. Royalty, \$10.

This play is fast and furious and has farcical situations galore. It is a better play than the name would imply. One easy set depicts the living room of the Randolph country home.

Dorothy and Boyd are planning their wedding for the next day when they are interrupted by Toby, Boyd's friend, who has the bad news that the Collection Agency has taken back the wedding ring for non-payment of installments. Toby tries to fix it by "borrowing" a silver punch bowl belonging to Dorothy's maiden aunt Fanny to use as security to get the ring back. Dorothy's mother calls in "Bloodhound" Bailey, a dumbbell detective, to find the supposed thief. Aunt Fanny herself arrives and is furious at the loss. Boyd and Toby skip nimbly in and out of one predicament after another, while the fun waxes fast and furious. When explanations are finally in order, everything is straightened out to everyone's satisfaction. Boyd pays for the ring with the reward money Aunt Fanny has offered for the bowl's return, and Dorothy's hen-pecked father revolts against his wife's domination and begins to run his own family.

The Year's Crowning Achievement

No matter how much care has gone into the selection and direction of other plays during the season, the final play of the school-year—the "Senior play" in thousands of high schools—means just a little more to everyone concerned. . . . It is an occasion when many students are making their final bow to the home audience . . . when as many of them as possible are given a chance to participate. In listing the plays below, therefore, we have been guided by our experience in past years—by the desires of thousands who have met the problem of choosing "the graduation play"—met it with pleasure and profit to all concerned. And so we suggest:

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SHIRT SLEEVES—The closest possible second to *New Fires* in the season's bookings. 7 M. 9 W. Extras possible.

ONCE IN A LIFETIME—colorful in setting and in story; a great favorite. 6 M. 7 W. Extras may be used to great advantage in one scene.

AMERICAN, VERY EARLY—a new-type plot, with each character a distinct personality. 9 M. 10 W.

BALMY DAYS—refreshingly new in theme and handling. 8 M. 9 W.

BIG TIME—a play in which a cast of any desired size may take part, but which can be handled by 11 M. 9 W.

THE KING RIDES BY—a prevailing favorite for Senior classes. 6 M. 6 W. Extras may be used to advantage.

THE WOODEN SLIPPER—not for the beginner, but infinitely profitable for the more talented actor. 9 M. 8 W.

And by no means least—

THE EYES OF TLALOC, released March 10. The mystery play you have been looking for. 7 M. 5 W. A really meritorious play, take our word for it.

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Mention *The High School Thespian*

Our Periodicals in Review

REVIEWED BY LOTTA JUNE MILLER

Articles reviewed in this department are selected for their practical value to drama teachers and students. These reviews will have achieved their purpose if they instill a desire among our readers to maintain an active acquaintance with the periodicals.

Just Living

By HELEN HAYES

Ladies Home Journal for April, 1936

Why did Helen Hayes turn down a salary of \$85,000.00 in Hollywood to return to the New York theater? Why does she not wear mink or ermine furs? And where did she gain her knowledge and culture? These and many more fascinating questions are answered in her well-written biography in the *Ladies' Home Journal*.

Helen Hayes has been on the stage since the age of six when she was awarded a part merely because she could remember lines and not fall down. It wasn't long, however, until she not only proved her ability to memorize and retain her equilibrium but give these lines a definite interpretation—to act. She says, "I suppose I was the Shirley Temple of those days."

This was only the beginning of a career filled with glamour gained through simplicity of living. Although her parents were ordinary middle-class people, with the ordinary middle-class purse, she was never money-conscious. She was twenty years old before she ever carried a purse. As her charming existence is unraveled, disclosing the secrets of her well-balanced mind, we cannot help but admire this unusual specimen of womanhood—a true lady in the real sense of the word. Her life has been filled with such personalities as John Drew, Lillian Russell, Vernon Castle, Lew Fields, Charles Frohman, and innumerable others of stage fame. Her environment, together with her talent and sound mind, have combined to produce a paragon of womanhood any girl would do well to follow.

A Place for Dancing

By CHARLOTTE MARKHAM KANELLOS

Theater Arts Monthly for April, 1936

The formal balance of the Grecian mind is typified by the classical character of their dance. It distinguishes their very lives: joy, sadness, aspiration, dejection—even their religion.

Nestled among the hills may be seen circular floors, known as "alonia," which serve as threshing floors as well as theaters for the dance. The most remarkable aspect of this institution is the fact that old as well as young participate in these dances of great beauty. Many of the proponents of the art have actually reached the noble age of one hundred twenty-five years. Here, in this far Mediterranean country, the cultural art of the dance has been a means of prolonging life by serving as a spiritual and emotional outlet.

The Reviving Theater

By JOHN K. HUTCHENS

Current History for April, 1936

Join Mr. Hutchens' jubilee party at which a revived "Broadway" is the honored guest. For entertainment, you will be shown a well-sketched panoramic view of the theater since the year 1928 to the present time. It will be encouraging to note the financial and artistic evolution likened almost to the sixteen stages of the prehistoric horse. We are shown that this is the age of the propaganda play in which "the attack on general problems is itself general." "The impact is not that of persons but of forces." It is pleasant to attend a party whose guests lend such dramatic encouragement.

Playing Opposite Our Youngest Actor

By CHARLES COBURN

The Stage for March, 1936

"Grow old along with me!
The best is yet to be,
The last of life, for which the first was made!
Our times are in his hand
Who saith, 'A whole I planned,
Youth shows but half; trust God;
See all, nor be afraid!'"

Such a spirit of the richness of age, as personified in Robert Browning's "Rabbi Ben Ezra," is likewise set forth in the person of William Gillette, as eulogized by Charles Coburn. Although eighty years of age, Mr. Gillette proved to be the youngest actor in Austin Strong's play, *The Three Wise Fools*. There is something about age which adds charm to the theater. Perhaps it is the foregoing years of faithful trouping and good living of which the youthful actor is lacking. Mrs. Fiske was known to say, "I don't understand the young people in the theater today. They are always so tired. I never get tired."

Saint Joan

By RUTH WOODBURY SEDWICK

The Stage for April, 1936

Again, we have the combination of four great Artists to paint a historical picture of dramatic consequence, in the persons of Katharine Cornell, actress; Guthrie McClintic, director; Joe Mielzner, artist; and George Bernard Shaw, playwright.

Unlike many Broadway productions, *Saint Joan*, the play based on the ever-beloved character of Joan D'Arc, does not leave one dazzled by a single personality but rather gives one the impression he is viewing an immense panoramic picture of medieval life, or perhaps that he is hearing a beautifully blended symphonic orchestra, in which the conductor is submerged into the harmony of the musical score. It is as impossible to distinguish where the acting leaves off and the lights begin, as it is to discover where the set leaves off and the characters emerge. Such unity in production is the keynote of true art.

The Director Takes Command

By MORTON EUSTIS

Theater Arts Monthly for March, 1936

More and more these illuminating articles entitled "The Director Takes Command," set forth the fact that the director is the primary artist in a theatrical production. He filters his personality, his very being, into every characterization. This is especially true in the case of Max Reinhardt, who directs his entire play on paper first and then begins to inject his interpretation into its actors. Oftentimes he enacts whole scenes, taking every part himself, to demonstrate the exact tilt of the head or raise of the eyebrows. He tells his cast every idea that is to penetrate their brains during a performance. "In casting he believes that it is infinitely more important to get a powerful personality to fill a role rather than an actor, who, photographically, seems perfectly suited to the part." He claims that an actor can always "play himself," best of all.

The other famous director included in this article is Robert Sinclair, whose technique in some respects corresponds to that of Guthrie McClintic.

THE HIGH SCHOOL THESPIAN

THE NATIONAL THESPIANS

Qualifications for Membership

Section 1. A regularly enrolled student of a high school, or academy, of satisfactory scholarship, who has played with merit in a major role of one long play, or two one-act plays, staged by the institution, and has done work of such quality as to be approved by the director, shall be eligible to membership in the National Thespians.

Sec. 2. Minor speaking parts in three long plays, or four one-act plays, may be accepted as meeting the requirements.

Sec. 3. Efficient work as business manager, stage manager for two long plays may be accepted as meeting the requirements of membership.

Sec. 4. Staff work, such as carpenter, property man, electrician, or work in scene painting, costume making and designing, may be credited toward membership as equivalent to minor roles.

Sec. 5. Definition of *Major and Minor Roles*. To be a major role, a character must appear in not less than two acts with not less than seventy speeches. Minor roles of thirty or more speeches will count as equivalent to a major

role in a short play. At the discretion of the director, parts requiring much pantomime, or very difficult acting, may be considered a major role.

Sec. 6. A student who has written a play that is produced may be appointed to membership.

Sec. 7. The power of conferring membership in The National Thespians shall be placed in the hands of the member of the faculty assigned to the direction of the dramatic activities, or a committee from the faculty, of which he shall be chairman.

Sec. 8. The director may raise the requirement of membership to more than a major role, but may not lower this requirement.

Sec. 9. Honorary members. Individuals not students in a high school, or not a member of the faculty, may be elected to membership for only distinctly dramatic services, or for financial assistance in promoting dramatics.

—National Constitution.

Write For Complete Information

ERNEST BAVELY, National Secretary-Treasurer, The National Thespians
CAMPUS STATION, CINCINNATI, OHIO

THE NATIONAL THESPIANS

*The National Dramatic Honor Society for
High Schools*

Non-Secret

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APPLICATION FORM

Date _____, 193__

The _____ High School located at _____ City _____ State _____

hereby petitions for troupe membership in The National Thespian Dramatic Honor Society for High Schools. We enclose the sum of five (\$5) dollars in full payment of charter fee. Our high school enrollment for this year is: No. _____. We are classified as a _____ high school by our State Department of Education.

We belong to the following associations: _____

_____ We produce (No.) _____ long plays during the year. Plays we produced during the past two years are: _____

We have (No.) _____ students in our Dramatic Club. We do (do not) teach dramatics in our high school. We have (No.) _____ students who are eligible for Thespian membership and who will comprise our Charter Roll. If our application is approved, we shall install our troupe on _____

Signatures: _____

Approved by _____

Principal or Superintendent

Director of Dramatics

NOTE:

Include with this application a complete account of the director's training, experience and plans for the next few years. Give a history of the director's achievements while in her present position. Photographs of recent productions are solicited.

NOW AVAILABLE

THESPIAN FELT INSIGNIA

The following Thespian Felt Insignia may be purchased through our national office:

No. 1—Felt insignia consisting of a rectangular shield of 6 inches high, 4½ inches wide; white felt with 4-inch letter "T" applied thereon and the two masks reproduced in golden yellow silk machine embroidery; word "Thespians" in solid yellow silk letters on blue "T," blue script letters "The National Dramatic Honor Society" above emblem and "For High Schools" below:

6-inch shield, 4-inch insignia.....85c each

No. 2—Felt insignia consisting of a square shield of white felt with blue felt letter "T" applied thereon and two marks reproduced in golden yellow silk bonaz machine embroidery:

5-inch shield, 4-inch insignia.....70c each

7-inch shield, 6-inch insignia.....85c each

No. 3—Felt insignia same as above (No. 2) but with oval shaped shield ½ inch larger than insignia:

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5½-inch shield, 5-inch insignia.....80c each

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